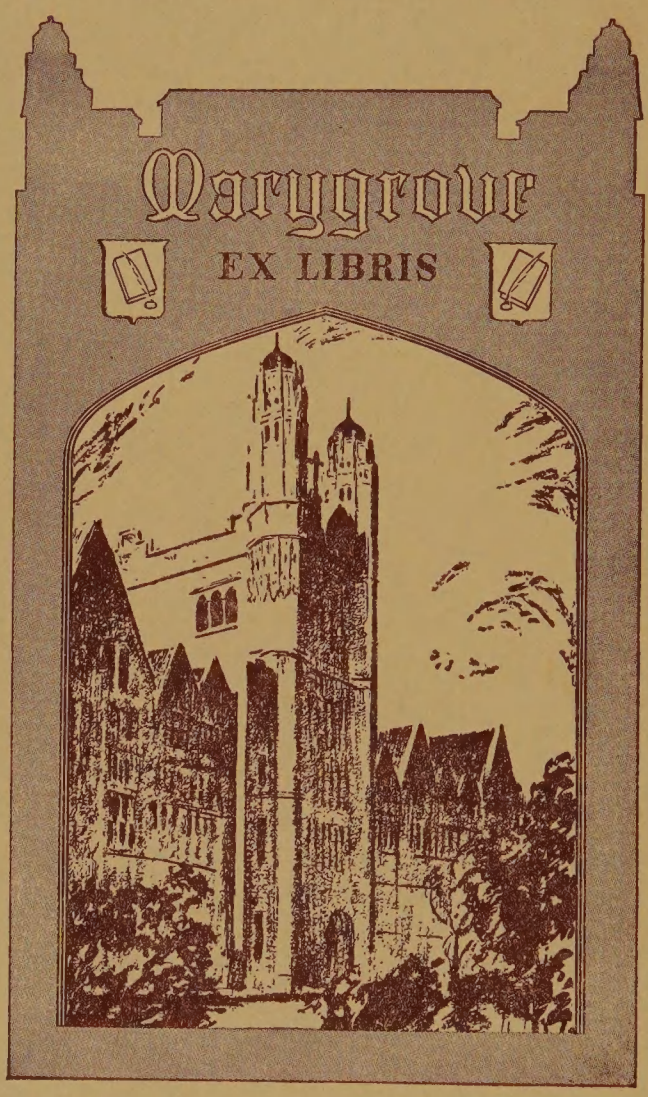
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PLATE CIII.—HANS HOLBEIN THE YOUNGER

(1497–1543)

GERMAN SCHOOL

"PORTRAIT OF CHRISTINA, DUCHESS OF MILAN"

Christina, Princess of Denmark (1521–1590) is represented standing at full length and wearing a black satin gown, over which is a long black spencer lined with yellow sable; the upper part of her forehead is concealed by a black hood; round her neck she wears a small white frill, and round her wrists are white frills thinly edged with black.

At the age of thirteen Christina married Francesco, Duke of Milan, and in 1535 was left a widow. On the death of Jane Seymour in October 1537, the young widow seems to have been regarded as a suitable bride for Henry VIII., as Holbein, who was then English Court-painter, made a sketch of her in Brussels on March 12, 1538. Three years later she married Francis, Duke of Lorraine, who died in 1545.

The picture bears the following inscription, which appears to be of rather later date:—

"Christina daughter to
Christierne K. of Deñark Duches
of Lorrayne and hered.
Dutches of Milan."

Painted in oil on three vertical panels.

5 ft. 10 in. h. × 2 ft. 8 in. w. (1·778 × 0·813).

Note.—This picture was briefly mentioned in the biographical notes on Holbein (vol. i. p. 213), but was, when those lines were written and for some time afterwards, the property of the Duke of Norfolk. It was therefore decided by the joint-authors that, as the painting was not national property, it should not be reproduced in this work. On its purchase by the National Gallery in June 1909 for £72,000, it was thought fit to include it as an extra Plate.

THE NATIONAL GALLERY

ONE HUNDRED PLATES IN COLOUR

General Editor—T. LEMAN HARE

JOINT AUTHORS

PAUL G. KONODY, MAURICE W. BROCKWELL
And F. W. LIPPMANN

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[1] The attributions contained in this list are those given in the Official Catalogue.

PLATE LIII.—SIR P. P. RUBENS

(1577–1640)

LATE FLEMISH SCHOOL

No. 852.—"PORTRAIT OF SUSANNE FOURMENT," KNOWN AS THE "CHAPEAU DE PAILLE"

She is dressed in a black stomacher, with red sleeves, a dull green scarf thrown over her shoulders. She wears a black Spanish beaver or felt hat, and her arms are crossed before her.

Susanne Fourment was the niece of the artist's first wife, Isabella Brant, and the sister of his second, Helena Fourment.

Painted in oil on wood.

2 ft. 6½ in. h. × 1 ft. 9 in. w. (0·77 × 0·53).

THE NATIONAL GALLERY

THE LATE FLEMISH SCHOOL

The culminating point in the influence of Bruges, Ghent, Tournai, and Ypres was reached, as we have seen, in the third quarter of the fifteenth century. When its river gradually silted up, the prosperity of Bruges, which had been the cradle of Early Flemish Art, began to decline rapidly until its trade was finally transferred to Antwerp. Antwerp, on the other hand, at the close of the fifteenth century suddenly increased in wealth; indeed, in the sixteenth century the prosperity of Antwerp, where the Late Flemish School flourished, vied with, if it did not actually surpass, that of Venice, whose commercial and æsthetic importance was waning fast at the death of Tintoretto in 1594.

Flanders had been annexed by Spain in 1555, but four years later Count Egmont encouraged the people to throw off the Spanish yoke and resist the introduction of the Inquisition into the Netherlands. The country now became the scene of an exhaustive struggle for religious and political freedom, which became further embittered and complicated by the fury of the Calvinistic Iconoclasts in 1566 and the arrival in 1567 of the Duke of Alva. In that year, Egmont was arrested for opposing the rigorous measures taken at the direction of Philip II. and he was, with his fellow-patriot, Count Horn, executed in 1568. The Duke of Alva's intolerable tyranny and his sanguinary tribunals soon filled the country with terror, and drove thousands of the more wealthy, peaceable, and industrious of the citizens to emigrate

to England, and to other foreign countries. In 1573 Alva left Flanders, and eight years later the Seven United Provinces issued their Declaration of Independence.

SIR PETER PAUL RUBENS

Previous to this, Jan Rubens, a magistrate of Antwerp who had shown a leaning towards Calvinism, endeavoured to retrieve his error by making a public protestation of his allegiance to the Government and to the Catholic Faith, but in 1568 deemed it prudent to leave Antwerp for Cologne, where he took up his residence. He was eventually obliged by reason of his scandalous life to leave Cologne for the town of Siegen, where his son, afterwards the famous painter, Peter Paul Rubens, was born on June 28, the eve of St. Peter and St. Paul's Day, 1577. Jan Rubens and his wife, Maria Pypelincx, obtained permission in the following year to return to Cologne, where the boy was educated until he was ten years of age. After his father's death in 1587 he went with his mother to Antwerp. He was first placed for a time as a page in a princely household, but at the age of thirteen was apprenticed to Tobias Verhaecht, the landscape painter, who was a relative of his mother's. He next passed into the studio of Adam van Noort (1562–1641), where he remained for four years, and became acquainted with his fellow-pupil Jacob Jordaens. From 1596–1600 young Rubens worked under Otto van Veen, or Vænius (1558–1629), who, after visiting Italy, had settled at Antwerp in 1593. In the spring of 1600, being now nearly twenty-three years of age, Rubens set out for Italy, and in Venice studied the art of Titian, who had died the year preceding Rubens's birth, and the works of Paolo Veronese, who had died but twelve years previously. It has been aptly said that Paolo Veronese was Rubens's *real* master.

In Venice Rubens met Vincenzo Gonzaga, Duke of Mantua, who became his friend and patron, and whom he accompanied to Florence where, on October 5, 1600, he witnessed the marriage by proxy of Marie de Médicis, the second wife and queen of Henry IV. Twenty years later he immortalised this union in his magnificent series of paintings, illustrating the life of Marie de Médicis, which is now in the Louvre. From Florence Rubens journeyed to Genoa, Rome, Mantua, and other cities, and became thoroughly conversant with the art of the different great Italian painters. In 1603 he was sent by the duke on his first diplomatic mission to the Court of Philip III. of Spain. A courtier, a man of culture, an excellent linguist, a delightful conversationalist and a painter of high promise, Rubens met with considerable success in that country. The following year he returned to Italy, and in 1608 he was summoned home to Antwerp, where he arrived just too late to see his mother again before her death. A year later he married his first wife, Isabella Brant (1591–1626), of whom he said that "she lacked all the faults of her sex." Her features are preserved to us in the group of himself and his first wife, which was painted by Rubens about 1609–10, and which is now in the Munich Gallery. We also recognise her in the red and black chalk sketch (No. 853 1) in the National Gallery, which was an original study for the portrait of her, painted in 1614, that is now at Windsor. To the year 1612 belongs the *Conversion of St. Bavon* (No. 57) in our Gallery, the composition of which was simplified for the much larger version of the same subject in the Church of St. Bavon at Ghent.

Rubens was now court painter to the Archduke Albert, and was rapidly qualifying for high rank as an artist. In 1611 he purchased land and began to build for himself a house in Antwerp, part of which may still be seen there. It was owing to a dispute which arose as to the cost of a wall which separated the house

of the artist from the headquarters of the Guild of Arquebusiers that Rubens was persuaded by his friend, the Burgomaster Nicholas Rockox (1560–1640), the Captain of the Guild, to paint a picture that should equalise the price to be paid by each party to the dispute. The picture, which thus came to be painted in 1611–12, was the famous *Descent from the Cross*, with the *Visitation* and *Presentation* on the Wings, which was afterwards carried to Paris by the authorities of the French Republic in 1794, and was returned in 1816 to Antwerp, where it has ever since been hung in the South Transept of the Cathedral. Among other masterpieces of this period must be reckoned the *Incredulity of St. Thomas*, with portraits of Nicholas Rockox and his wife, Adrienne Perez, on the Wings. It was painted about 1613–15 and is now in the Antwerp Gallery.

The National Gallery possesses four chalk drawings (Nos. 853 A, 853 B, 853 C, 853 D) for the *Fall of the Damned*, of 1614–16, which is now in the Munich Gallery. They originally formed part of the collections of Sir T. Lawrence and Sir Robert Peel. The Munich Gallery also contains the great *Last Judgment* of 1615, which measures 20 ft. × 15 ft. The *Christ à la Paille* of 1617, and the *Christ Crucified between the Two Thieves* (known as the *Coup de Lance*) of 1620, both of which are in the Antwerp Gallery, are marked by careful execution and delicate and harmonious colouring. To the latter year belongs also the *Portrait of Susanne Fourment*, which is known as the *Chapeau de Paille*, and is one of the most precious pictures in this Gallery (No. 852, Plate LIII.). Susanne Fourment (1599–1643) was the third daughter of Daniel Fourment, whose youngest daughter, Helena, subsequently became Rubens's second wife; she was, moreover, the niece of his first wife, Isabella Brant. Susanne married firstly Raimond del Monte, and secondly, Arnold Lunden. In her portrait she wears a black dress, with red sleeves, the drapery being freely sketched. Her lovely face,

PLATE LIV.—SIR P. P. RUBENS

(1577–1640)

LATE FLEMISH SCHOOL

No. 66.—"LANDSCAPE: AUTUMN, WITH A VIEW OF THE CHÂTEAU DE STEEN"

In the distance to the left is seen the country residence of Rubens, near Mechlin. In the foreground a two-horse waggon, carrying a woman and a calf, is fording a brook. In the centre foreground a sportsman, with his gun and a dog, is stealthily approaching a covey of partridges. To the right is a wide landscape with a town in the distance. Early morning light.

Painted in oil on wood.

4 ft. 5 in. h. × 7 ft. 9 in. w. (1·346 × 2·362).

PLATE LV.—SIR P. P. RUBENS

(1577–1640)

LATE FLEMISH SCHOOL

No. 194.—"THE JUDGMENT OF PARIS"

The Trojan Shepherd, Paris, attended by Mercury, who holds the caduceus in his left hand and wears the petasus, has already decided to award the apple to Venus, who is placed between her rivals; behind and to the left of her is Minerva, with her shield and owl; in the centre is Juno, whose peacock pecks viciously at Paris, who offers the apple to Venus. Discord, the supposed authoress of all dissensions on earth, who threw the apple of discord into the midst of the assembly of the gods at the nuptials of Peleus and Thetis, to which she was not invited, is seen hovering in the sky.

Painted in oil on wood.

4 ft. 9 in. h. × 6 ft. 3 in. w. (1·448 × 1·905).

with the singularly lustrous eyes, looks out from under a large black Spanish beaver or felt hat trimmed with a white feather. The misleading title is a corruption of *Chapeau d'Espagne*, and in Flemish has been frequently called *Spaensch bodekin* ("*Spanish hat.*") It would be more correctly called the *Chapeau de Poil* or *Chapeau de Feutre*, but it is, of course, officially catalogued under its traditional title. The panel was found among the artist's effects at his death, when it became the property of Nicholas Lunden, a relative of Susanne's. It afterwards passed through various hands at Antwerp, where it is said to have been regarded as the idol of the city. It was eventually included in the sale of Baron Stiers d'Aertselaar's collection on July 29, 1822, when, through the agency of a Fleming, it was bought by John Smith, a prominent picture-dealer. Great indignation was aroused among the people of Antwerp when it became known that their treasure had been acquired by a foreigner, and it is probable that, but for a ruse adopted by the purchaser, no sum of money would have bought it. It was removed secretly to England, and in time passed into the collection of the late Sir Robert Peel, who, in 1871, sold it to the National Gallery, together with seventy-six other pictures and eighteen drawings, mostly of the Flemish and Dutch schools, for the extremely moderate sum of £75,000. The face is so superbly painted that the blended colours make it appear like flesh and blood. The hat, which inclines forward, casts a shadow over the upper part of the face, through which the wonderful, large, melting, dark blue eyes are exquisitely rendered. It was on this masterpiece that Madame Vigée le Brun based her own cold and unconvincing portrait (No. 1653), and later, Andrew Geddes took it as his model for his charming portrait of Miss Charlotte Nasmyth as *Summer*, which is now in the National Gallery at Edinburgh. Rubens painted Susanne Fourment in the same attitude, and wearing the same clothes, in the *Garden of Love*, which also includes a portrait of

Helena Fourment. This painting is now in the collection of Baron E. de Rothschild in Paris.

RUBENS IN PARIS

In 1620 Marie de Médicis, at the suggestion of the Flemish Ambassador, Baron de Vicq, summoned Rubens to Paris, and commissioned him to paint the fine series of pictures illustrating events in her life to which we have already referred. These paintings were intended for the decoration of the Luxembourg Palace. They are now in the Salle Rubens in the Louvre. The original sketches executed by the master for these eighteen large canvases are now preserved in the Munich Gallery. The work was commenced in 1621, and completed in 1625. The execution is largely due to the master's assistants, although Rubens himself added the finishing touches.

On the occasion of Rubens's residence in Paris, he first met George Villiers, Duke of Buckingham, who recognised in him a brilliant diplomatist as well as a great artist. It was to Buckingham that Rubens in 1626 sold his collection, which included nineteen pictures by Titian, seventeen by Tintoretto, and thirteen by Paolo Veronese, for 100,000 florins. To about this period belong Rubens's large *Adoration of the Magi* in the Antwerp Gallery, and the magnificent double portrait of *The Painter's Two Sons*, which now adorns the Liechtenstein collection at Vienna.

In the year 1626 Isabella Brant died.

The *Triumph of Silenus* (No. 853), which was formerly in the collections of Cardinal Richelieu and Lucien Bonaparte, was painted in 1627. This picture was until recently hung so high that its true quality, and the wonderful state of preservation in which it remains, were unnoticeable. The Berlin Gallery now contains the picture of the same subject which was, until 1885,

in the collection of the Duke of Marlborough at Blenheim. The Munich Gallery also possesses a painting of the *Drunken Silenus.*

In 1628 Rubens was sent by the Infanta Isabella, widow of the Archduke Albert and Governor of the Spanish Netherlands, on a diplomatic mission to the Court of Philip IV. of Spain. There he met Velazquez. The great Spanish artist was then but twenty-nine years of age, and had never left his native country; he was strongly advised by Rubens to visit Italy, which advice he had the good sense to take.

RUBENS IN ENGLAND

In May 1629, Rubens sailed from Dunkirk to Greenwich on a diplomatic mission to Charles I., having for its object the negotiation of peace between England and Spain. It is remarkable that, although he remained in England for several months, no portrait by him of that much-painted monarch has come down to us. He seems to have been greatly impressed by this country, which appeared to him "to be in every way worthy of exciting the interest of the man of taste, not merely on account of the pleasantness of the country and the style of national beauty, not only because of an external appearance which seems to indicate the utmost good taste, and which denotes a people rich and happy in the bosom of peace, but still more on grounds of the incredible number of excellent pictures, statues, and ancient inscriptions, which are to be found at Court." It was in England that Rubens painted his *Peace and War* (No. 46) which he presented to Charles I. This large allegorical composition was sold at the death of the king for 100 livres to the Doria family but was, after varying vicissitudes, presented to the National Gallery in 1828 by the first Duke of Sutherland. During this, his only visit to England, Rubens also made the sketches for the *Apotheosis of James I.* for

the ceiling of the banqueting-house at Whitehall, the paintings for which were completed under his direction at Antwerp by August 1634, although they did not arrive in England until October 1635. They were last restored in the summer of 1907. He also painted the *Story of St. George*, now at Buckingham Palace, and executed the monochrome design for a silver dish, the subject being *The Birth of Venus*, which we have in this Gallery (No. 1195). He was knighted by Charles I. on March 3, 1630, and had the degree of Master of Arts conferred on him by the University of Cambridge. Soon afterwards he returned to Antwerp. It was due to Rubens's influence that Charles I. purchased the superb Raphael Cartoons, now at South Kensington Museum, as well as the magnificent collection of Vincenzo Gonzaga, Duke of Mantua.

It was probably also during this visit to England, and not earlier as has been generally assumed, that he painted the *Triumph of Julius Cæsar* (No. 278) which is a free copy or paraphrase of three of Mantegna's Cartoons of this subject now at Hampton Court.

BACK IN ANTWERP

On December 6, 1630, Rubens, now fifty-three years of age, married his second wife, Helena Fourment, who was but sixteen years old.

Between the year 1631-36 were painted the *Abduction of the Sabine Women* (No. 38), which came to the Gallery with the Angerstein pictures in 1824, the *Brazen Serpent* (No. 59), and the *Landscape: Sunset* (No. 157). To the year 1635 belongs the magnificent *Landscape: Autumn, with a View of the Château de Steen* (No. 66, Plate LIV.), which was until 1802 in the Balbi Palace at Genoa, where it had as pendant the *Rainbow Landscape* which is now in the Wallace collection.

The *Judgment of Paris* (No. 194, Plate LV.), which is perhaps

PLATE LVI.—SIR A. VAN DYCK

(1599–1641)

LATE FLEMISH SCHOOL

No. 52.—"PORTRAIT OF CORNELIUS VAN DER GEEST"

This half-length portrait represents the friend of Rubens in a black dress and white ruff.

Painted in oil on wood.

2ft. 7in. h. × 2ft. 2in. w. (0·788 × 0·661).

PLATE LVII.—SIR A. VAN DYCK

(1599–1641)

LATE FLEMISH SCHOOL

No. 2127.—"PORTRAIT OF IL MARCHESE GIOVANNI BATTISTA CATTANEO"

This Italian nobleman is represented wearing a black dress and a white linen collar edged with lace. His name is said to be inscribed on the paper he holds in his right hand.

Painted in oil on canvas.

2 ft. 2 in. h. × 2 ft. w. (0·661 × 0·61).

the artist's best work in this Gallery, shows him at the zenith of his powers as a colourist, a draughtsman, and a master of composition. It was formerly in the Orleans collection, and was purchased for the Gallery in 1844.

The *Holy Family, with St. George and other Saints* (No. 67), is of little importance, the landscape being by the pupil Van Uden, and the figures poorly painted. The small picture, which is officially catalogued under the misleading title of *The Apotheosis of William the Taciturn* (No. 187), is the sketch for the large ceiling painting of *The Apotheosis of the Duke of Buckingham*, which belongs to the Earl of Jersey at Osterley. The *Horrors of War* (No. 279), which is on paper attached to canvas and is only a sketch for the large picture in the Pitti Palace, Florence, calls for no special comment.

Rubens, being nearly sixty-three years of age, died in his house at Antwerp on May 20, 1640, "of a deflaction, which fell in his heart after some days of indisposition of ague and gout." He was at that time busy arranging to paint a canvas for the ceiling of Henrietta Maria's Cabinet at Greenwich.

HIS ART

As Rubens introduced fleshy and not over-refined types into many of his pictures, which are highly realistic, vigorously executed, and at times even gross, it has been popularly assumed that he led the life of a libertine. We know, however, that it was not so. Accustomed to the life of courts, a man of tremendous energy, a devoted husband, an excellent friend, and a man of the world, he led a pleasurable, though laborious, existence, and the splendour of his own life is undeniable. Although he travelled extensively and studied the art of each country he visited, Rubens's thoughts were, to the end of his career, those of a true Fleming. He preserved the traditions of his own national

art and imparted to it new ideas, and that in a flamboyant age. His was a master-mind and a master-hand. He was a very rapid worker, and sometimes painted a picture in two days. Born at a moment of great national affliction, his surprising energy, his remarkable versatility, his exuberant imagination, and his instinct for transparent and splendid colour enabled him to paint equally well vast canvases or small panels with portraits, landscapes, mythological, allegorical, or religious subjects. It must be remembered that many of his pictures were painted to fill up a certain clearly defined space in church or palace, where the architectural surroundings and lighting had to be taken into consideration. We should therefore, in common fairness, hesitate to condemn some of them because they do not seem nowadays to accord very well with their environment in public galleries. He was the connecting link between the art of the cinquecento and the later art of each country of Europe, between Southern and Northern art. The whole of the contemporary Flemish School was influenced by him, but he must not be held responsible for the thousands of works with which his name is coupled. At a generous computation, the pictures in which any trace of his brush is to be found cannot well exceed 1100, but he, of course, employed an army of pupils, trained assistants, and skilled workmen to enable him to carry out his various undertakings. He conscientiously varied his charges according to the extent of the work in each picture, which was from his own hand, but, with the reservations above made, the pictures attributed to him in this Gallery were executed entirely by the master. His art may, perhaps, be best studied in the Munich Gallery, where seventy-seven pictures are catalogued under his name.

HIS PUPILS AND ASSISTANTS

Rubens's best pupil was, of course, Sir Anthony Van Dyck (1599–1641). Frans Snyders (1579–1657) and Jacob Jordaens (1593–1678) were amongst his friends and collaborators, while David Teniers the Elder (1582–1649) and David Teniers the Younger (1610–1690), Gaspar de Crayer (1584–1669) and Gonzalez Coques (1614–1684) were influenced by him. Among the less important artists who assisted Rubens or were influenced by him, may be mentioned the following: Jan Wildens (1586–1653), George Jamesone ("the Scottish Van Dyck") (1587–1644), P. de Vos (1593–1676), L. van Uden (1595–1672), Abraham van Diepenbeeck (1596–1675), Cornelius Schut (1597–1655), P. van Mol (1599–1650), Theodore van Thulden (1606–1676), Erasmus Quellin (1607–1678), Jan van den Hoecke (1611–1651), Francs Wouters (1612–1659), and Jan Thomas (1617–1673). Their works are, however, of an inferior quality and are not seen in the National Gallery. To this list may be added Daniel Mytens (1590–1656), whose pictures, mostly studio copies and replicas after Van Dyck, are frequently met with in private collections in this country.

SIR ANTHONY VAN DYCK

Anthony Van Dyck (1599–1641) was born at Antwerp, his father being a merchant of that city. At the age of ten he was apprenticed to the artist Hendrick van Balen (1575–1632), in whose studio he was the fellow-pupil of Justus Sustermans (1597–1681); there is, indeed, an occasional similarity in the maturer works of both men. In 1615 Van Dyck entered Rubens's studio, where he worked until 1620, eventually becoming almost the

rival of his master. He was admitted to the freedom of the Guild of St. Luke's in February 1618.

The heads in Van Dyck's early portraits are admirably rendered, although little attention is paid to the draperies, in which we find a great simplicity of treatment. In this early period portraits by Van Dyck are distinguishable from those by Rubens only by the flesh tints, the drawing of the hands, the grey shadows, and the pose of the figure. The boldness of conception and the lack of restraint which are so noticeable in the pictures of the former give place in time to the greater dignity seen in the pictures by his best pupil. The *Portrait of Cornelius van der Geest* (No. 52, Plate LVI.) is a work of about 1619, and was thus painted during the artist's first Flemish period. The influence of Rubens is so clearly reflected in the admirably poised head—the only part of the panel that has seriously interested the artist—that the picture long passed as a work by the master and not by the pupil. The same remark applies to the early *Saint Martin dividing his Cloak*, now at Windsor, a preliminary sketch for which is in the collection of Colonel Holford at Dorchester House.

Van Dyck left Antwerp for England in the summer of 1620, to which year may perhaps be assigned the *Emperor Theodosius refused admission into the Church of St. Ambrose* (No. 50), which is a reduced copy of the great picture by Rubens in the Vienna Gallery. He worked for James I., but as he was employed to make copies of pictures by Van Somer, he soon left this country in disgust, although he gave his bond to return in a few months, a promise which, as a matter of fact, he did not keep till twelve years later. To the year 1621 may be ascribed the youthful *Portrait of the Artist* (No. 877), which is included in the Official Catalogue of the National Gallery, but has been on loan to the National Portrait Gallery since 1901.

VAN DYCK IN ITALY

In October 1621, Van Dyck, acting on the advice of Rubens, set out for Italy and arrived the following month in Genoa where, after travelling throughout the country, and studying the works of the great Italian painters, especially Titian, he resided for some time, and painted so many fine pictures. Thence he went to Rome, Florence, Bologna, Venice, Mantua, and even Palermo. During this Italian period, which lasted seven years, he kept a sketch-book which is now one of the greatest treasures in the collection of the Duke of Devonshire at Chatsworth.

It was after he had settled in Genoa, about 1624, that he painted the Portrait of *Il Marchese Giovanni Battista Cattaneo* (No. 2127, Plate LVII.), which was purchased by the National Gallery under sensational circumstances a year and a half ago for the large sum of £13,500. Shortly afterwards, the portrait of *La Marchesa Cattaneo* (No. 2144), which hangs by its side as the companion picture, was also acquired for the same sum. The portrait of the Marchesa very closely resembles that of Antonia Lercari, which is now in the collection of the Marchese Imperiale—Coccapani at Modena. It will be remembered that during the summer of 1907 it was rumoured that seven pictures by Van Dyck, of varying size and importance, had been sold privately in Italy for £100,000 and had been mysteriously removed from the country. The essential facts are now fully known, and the other five portraits were some months ago sold to two well-known private collectors in America—Mr. H. C. Frick and Mr. P. A. B. Widener. It is interesting to note that about a century ago the portraits by Van Dyck, similar to those that have recently been acquired by the National Gallery, could have been bought in Genoa for less than £100 each; it is owing to the fact that the authorities did not acquire pictures

of Van Dyck's Genoese period in the early years of the formation of the Gallery that such a stupendous price has lately had to be paid to fill up a very serious *lacuna*. To this Genoese period belong the superb pair of full-length *Portraits of a Genoese Merchant and his Wife*, which were sold in a London auction-room in 1900 for £24,250 and are now among the great treasures of the Berlin Gallery. Other pictures of this period are the *Lomellini Family*, which was acquired in 1830 for a ridiculously small sum and is now in the Edinburgh Gallery, and the so-called *Portrait of an Artist* (No. 49) in this Gallery. In this canvas we have the portrait of a man emphasising, by the gesture of his right hand, the remarks he is addressing to a man and a negro, who seem to be supporting on a table a marble statuette of a draped woman.

Van Dyck returned to Antwerp in 1628, and the companion Portraits of *Philippe Le Roy and his Wife*, now in the Wallace collection, were painted in 1630 and 1631 in what is known as his Second Flemish manner. In the latter year was painted the *Elevation of the Cross* which, a year ago, was stolen from the Church of Notre Dame at Courtrai, and was subsequently returned without having suffered much damage.

IN ENGLAND

In the spring of 1632 the painter arrived in England, at the express invitation of Charles I., who had seen a portrait by him of Nicholas Laniere the musician. In May he was provided with a residence at Blackfriars, then just outside the city, this precaution being taken to prevent his being interfered with by the City Guilds. He was appointed "Principalle Paynter in Ordinary to their Majesties" and on July 5th of that year he received the honour of knighthood. He soon began that long series of masterpieces, many of which are to be found at Windsor Castle and in the

leading private collections of this country. Among the pictures painted in 1632, must be mentioned the *Portrait of Philip, Fourth Lord Wharton, as a Shepherd* (1613–96), at the age of nineteen, which, together with the rest of the Houghton Hall collection, was sold in 1779 to the Empress Catherine of Russia for the ridiculously small sum of £35,000 and is now in the Hermitage at St. Petersburg. This picture was one of the most interesting features of the Exhibition held at Burlington House in 1900 to commemorate the tercentenary of the artist's birth. During the same summer, Van Dyck painted the large Family Group of *Charles I., with his Queen Henrietta Maria and their two eldest children, Prince Charles and Princess Mary* (The "*Great Piece*"), for which he received £100. The picture is now at Windsor.

One of the very finest achievements of the year 1633 is the imposing double portrait of *George Digby, Second Earl of Bristol, and William Russell, First Duke of Bedford*, which is in the collection of Lord Spencer at Althorp, near Northampton. This large picture, which has not inappropriately been called "The King of Van Dycks" is one of the artist's very few signed and dated works. It was succeeded by the *Charles I. on a Grey Horse, attended by Monsieur St. Antoine*, at Windsor, of which there is a studio copy at Hampton Court (No. 85). Monsieur St. Antoine had been sent over to England with a present of six horses from Henri IV. to James I. and eventually became riding-master to Charles I. The picture of *Philip Herbert, 5th Earl of Pembroke, and his Family*, in the collection of Lord Pembroke at Wilton, near Salisbury, was painted in 1635 and is in all probability the artist's largest work; it measures 11 ft. × 19 ft. To the same year belong the *Three Children of Charles I., with Two Spaniels*, at Windsor, *the Three Children of Charles I., with a Collie Dog*, at Turin, and the supremely magnificent *Portrait of Charles I.*, which was

sold off by Cromwell at the death of the king, and is now one of the treasures of the Louvre.

In 1636 appeared the *Equestrian Portrait of Charles I., King of Great Britain and Ireland*, in this Gallery (No. 1172). It was sold for £150 by Cromwell after the death of the king and, after being purchased at Munich by the great Duke of Marlborough, was secured by the nation in 1885 for £17,500. A fine water-colour sketch for the trees in the background in this picture is preserved in the British Museum, where also may be seen a small study of the horse. A smaller version of the picture is at Buckingham Palace. The king is seen mounted on a dun-coloured Flemish horse in profile to the left, and attended by Sir Thomas Morton, who holds a helmet. The *Five Children of Charles I.* at Windsor, which is a signed work of 1637, the *Double Portrait of Thomas Killigrew and Thomas Carew*, which was painted in 1638 and is also signed, the *Double Portrait of Lord John and Lord Bernard Stewart* (1638), which in recent years has passed from the collection of Lord Darnley to that of Sir George Donaldson, and the *Cupid and Psyche* (1640), at Hampton Court (No. 352), are to be reckoned among the artist's last works.

The less important of Van Dyck's pictures in this Gallery include the *Study of Horses* (No. 156), which once belonged to Sir Joshua Reynolds, the *Miraculous Draught of Fishes* (No. 680), which was painted by Van Dyck from the large picture by Rubens at Mechlin, together with the *Crucifixion* (877 A) and the *Rinaldo and Armida with Cupids* (No. 877 B). The last two paintings are on paper and were purchased with the Peel collection in 1871.

Some months after the death of Rubens in 1640, Van Dyck journeyed back to Antwerp. He set out thence for Paris, where he hoped to receive an important commission at the French Court. In the year 1641 he was back in London and, although he returned for a short time to Antwerp and Paris, he continued to

PLATE LVIII.—DAVID TENIERS THE YOUNGER

(1610–1690)

LATE FLEMISH SCHOOL

No. 805.—"AN OLD WOMAN PEELING A PEAR"

An old woman is seated in an interior peeling a pear. Other pears are on the floor at her side; to the left are a stew-pan, earthenware pots, a wooden tub, and some cauliflowers. Behind her is a large oven or still. Through an open door in the right background light penetrates on to a churn.

Painted in oil on canvas.

1 ft. 7 in. h. × 2 ft. 2 in. w. (0·483 × 0·661).

reside in England for the rest of his life. The disappointment he underwent at not receiving a commission to paint four panels of the History of the Order of the Garter to embellish the walls of the Banqueting House at Whitehall seems to have preyed upon his mind. The sketch he made for this proposed series of pictures is now in the collection of the Duke of Rutland at Belvoir. His death was impending, and took place on December 9, 1641. He was buried in Old St. Paul's, but his remains perished in the great Fire of London a quarter of a century later.

Quite recently Lord Lucas has lent to the Gallery nine full-length portraits by Van Dyck, which were formerly at Panshanger and passed to him on the death of the late Earl Cowper. Among these may be mentioned the *Balbi Children.*

Van Dyck painted imposing portraits of his well-bred sitters, who afforded him splendid models for the canvases which were intended to decorate sumptuous palaces. Van Dyck's portraits, more dignified than those of his master Rubens, less veracious than those of Holbein, and less profoundly searching than those of Rembrandt, were eminently suited to the age in which he lived, and no one has ever equalled him in depicting courtly bearing. There is no straining in his figures, and they make no sensational appeal to the spectator. Although he invests his Cavaliers with the well-bred grace which is so much a part of their being, he is careful to make the gorgeousness of their apparel a secondary consideration as compared with the full expression he gives to their minds. This, of course, applies only to the pictures which are entirely from his own hand, and not to the work of his pupils. In time, less capable artists attempted to copy the manner and spirit of Van Dyck, but merely succeeded in reproducing what had become little more than a studio recipe.

Van Dyck painted an occasional landscape in water-colour and

etched a few plates, which are for the most part portraits of men he had painted.

He left no pupils of any great ability, although William Dobson (1610–46), David Beck (1621–56), Matthæus Merian the Younger (1621–87), Remigius van Leemput (died 1675), James Gandy (1619–89), Robert Walker (died 1658), and Adriaen Hanneman (1601–71) were among his assistants and pupils, imitators and copyists. Of these artists only Merian and Dobson are represented in our National collection. Merian's *Portrait of a Man* (No. 1012) was, indeed, ascribed to Van Dyck in the Wynn Ellis collection, from which it passed to the National Gallery. Dobson's *Portrait of Endymion Porter* (No. 1249) hangs among the English pictures.

Gonzalez Coques (1618–84) must here be referred to, however briefly. He painted portraits, conversation pieces, and family groups on a small scale, his best pictures being produced after the death of Van Dyck. He excelled his contemporaries and earned for himself the name of "the little Van Dyck." Although he was really only an amateur, his small pictures contain figures which are admirably drawn and well disposed. His art is seen to great advantage in the *Family Group* (No. 821), which passed to the Gallery with the Peel collection, a *Portrait of a Lady* (No. 1011) which is painted on silver, and a series of small panels of the *Five Senses* (Nos. 1114–18).

Cornelis Janssen van Ceulen (1593–1664), who seems to have been born in London, worked at the Court of James I. from 1618 onwards. In that year he painted the *Portrait of John Milton at the Age of Ten*, which is now in the possession of Mr. J. Passmore Edwards, and has quite recently been much discussed in connection with the tercentenary of the great English poet's birth. He seems to have usually styled himself Johnson or Jonson, sometimes adding, of London. He was residing in Blackfriars when Van Dyck, who

painted his portrait, came to London in 1632, and the two artists seem to have been friends. The lesser artist, whose fame was soon eclipsed, before long retired to a village in Kent. On the outbreak of the Civil War Janssen went over to Holland, where he spent the rest of his life. His pictures in this Gallery are, the *Portrait of Aglonius Voon* (No. 1320) and the *Portrait of Cornelia Remoens* (No. 1321). His pictures are to be met with at the Dulwich College Gallery, at Hampton Court, and in a great many of the large private collections.

Martin Ryckaert (1587–1631), the son of David Ryckaert I., was a native of Antwerp. After serving as the pupil of Tobias Verhaecht, the first master of Rubens, he went to Italy. He was the friend of Van Dyck, who painted his portrait. He acquired considerable reputation as a landscape-painter, as we see from his *Landscape with Satyrs* (No. 1353). Martin Ryckaert is not to be confused with his four relatives, David Ryckaert I., II., III., and IV.

Frans Snyders (1579–1657), an Antwerp master, who in early life painted dead game, fish, and still life, was a pupil of Peter Brueghel the Younger ("Hell Brueghel") (1564–1638); he afterwards became a pupil of Hendrik van Balen, the early master of Van Dyck, and eventually came under the influence of Rubens, who was but two years his senior. He travelled in Italy, and in his later works introduced the human figure into his compositions. That he had remarkable facility in the painting of animals and fruit may be seen from his large *Fruit-piece* (No. 1252) in this Gallery, and from the *Dead Game with Male Figure* in the Wallace collection. He was the master of Jan Fyt (1611–61), who surpassed him in harmonious colour, and whose *Dead Birds* (No. 1003) and *Landscape with Dogs and Game* (No. 1903) are characteristic examples.

JACOB JORDAENS

Jacob Jordaens (1593–1678), one of the greatest of Rubens's contemporaries, was born at Antwerp, and at the age of fourteen was apprenticed to Adam van Noort, whose daughter he afterwards married. In that artist's studio Jordaens met Rubens, whose friendship and influence played such an important part in his life. He painted the *Adoration of the Shepherds*, now in the Stockholm Gallery, as early as 1618, but the picture is harsh in colour and crude in drawing. Another comparatively early work is the *Portrait of Baron Waha de Linter of Namur* (No. 1895). There is some slight doubt as to the authorship of this portrait, which is, however, generally accepted as being by Jordaens. It is inscribed AETATIS SVAE 63, 1626. In these early years Jordaens seems to have worked as a "water-painter." A subject he frequently painted is the *Soo de Ouden songen, soo pijpen de Jongen* ("As the Old Sing, so the Young Pipe"). From about 1630 Jordaens acquired something of the softness of colour and of the dignity of pose which characterise the later works of Rubens. To that year belong the *Portraits of van Zurpelan and his Wife*, now in the collection of the Duke of Devonshire. He often painted Scriptural subjects in an unrestrained genre spirit. A favourite subject was *The King Drinks* or *The Twelfth Night Feast*, an example of which is to-day in the Louvre, where also is his *Last Judgment*, a large but not very imposing or noble composition. He painted very few pictures towards the end of his life.

Jacob Jordaens is not to be confused with Hans Jordaens the Younger or Hans Jordaens III. (1595–1643?), to whom has quite recently been attributed by a well-known Dutch critic the *Interior of an Art Gallery* (No. 1287), which is officially catalogued as "Dutch School, XVII. century."

David Teniers the Elder (1582–1649) was another native painter

PLATE LIX.—FRANS HALS

(1580?–1666)

DUTCH SCHOOL

No. 2285.—"A FAMILY GROUP"

In the centre is seated the father, to the right of whom sits his wife, the eldest daughter closing the composition to the right; three boys, two little girls, a nurse, and the baby are also included in the group.

Painted in oil on canvas.

4 ft. 11 in. h. × 8 ft. 4½ in. w. (1·498 × 2·55).

PLATE LX.—THOMAS DE KEYSER

(1596?–1667)

DUTCH SCHOOL

No. 212.—"A MERCHANT WITH HIS CLERK"

The merchant, wearing riding costume, is seated at a table; behind him stands his clerk.

The picture is signed with the painter's monogram and dated 1627.

Painted in oil on wood.

3 ft. $\frac{1}{2}$ in. h. × 2 ft. $3\frac{1}{4}$ in. w. (0·92 × 0·69).

of Antwerp. He went to Italy, and studied in Rome under that influential and much undervalued artist, Adam Elsheimer. He frequently painted scenes from country life set in large landscape backgrounds. A characteristic example is the *Rocky Landscape* (No. 949). This picture, and his *Conversation* (No. 950) and his *Playing at Bowls* (No. 951) are duller in tone and darker in outline than the pictures by his son, who became his pupil, but was an artist of far greater merit. These three canvases are signed with the artist's monogram, a T within a D. They were bequeathed to the Gallery by Mr. Wynn Ellis in 1876. The Dulwich College Gallery contains fifteen of his pictures, some of which were formerly attributed to his son.

DAVID TENIERS THE YOUNGER

David Teniers the Younger (1610–90) learned the rudiments of his art from his father, but soon passed under the influence of Adriaen Brouwer, the Dutch artist; he also owed much to Rubens. He holds high rank among genre painters, and was greatly esteemed during his own life-time. The figures in his tavern-scenes and village-feasts are often debased in type, and are at times depicted in revolting attitudes, but his power as a painter of vulgar pleasures and riotous festivities cannot be gainsaid. It is not surprising that when Teniers's pictures were brought to the notice of Louis XIV., he exclaimed, "*Otez-moi ces magots-là!*" None the less, Teniers was court-painter to the Archduke Leopold William, Governor of the Spanish Netherlands. In his best period his colours are bright and silvery. In his solidly painted *Misers* or *Money Changers* (No. 155), which has darkened considerably in the course of time, we see traces of the long abiding influence of Quentin Massys. The *Village Fête* or the *Fête aux Chaudrons* (No. 952), one of the earlier of his many

kindred pictures, is a thoroughly characteristic work. The right side of the varied composition is given up to long rows of peasants who are awaiting the dinner hour, which, judging by the four caldrons in which soup is being heated and the six barrels of beer, will be the occasion of much rough mirth and rude merriment. A fight is going on to the left. In the centre foreground are seen the painter, his wife, and his little son, who is accompanied by a greyhound. The canvas is signed and dated 1643. *The Music Party* (No. 154), the *Boors Regaling* (No. 158), and the *Dives* or *The Rich Man in Hell* (No. 863) are all good specimens of Teniers's work. The weirdly fantastic animal forms in the latter picture recall the creations of Hieronymus Bosch. In the *Players at Tric-Trac* (No. 242) the influence of Adriaen Brouwer is revealed by the passion and vigour of gesture. The *Château at Perck* (No. 817) is a view of the artist's country residence. The *River Scene* (No. 861) calls for no special comment. Teniers's finest picture in this Gallery is unquestionably the *Old Woman peeling a Pear* (No. 805, Plate LVIII.). Notice the old woman's brilliant blue apron against the slate-grey bodice, and the wonderful tone value of the skirt. The clear blue of the cloak, which hangs from the beam in front of a large oven or still, serves to demonstrate Teniers's power as a colourist of a very high order. The dexterous lighting and the facility of touch are again conspicuous in the *Surprise* (No. 862). The *Four Seasons* (Nos. 857–60) are small paintings on copper; the figure of the man in *Autumn* (No. 859) is almost identical with that of *The Toper* (No. 953). This picture is signed with a T within a D, the monogram which is more usually found in the pictures of Teniers the Elder. Teniers the Younger generally signed his pictures in full. There are pictures by Teniers the Younger in nearly all the Continental galleries, the Munich Gallery possessing his *Great Fair of Florence*, which is, perhaps, his masterpiece.

He was the master of François Duchatel (1616?–1694?), of whose work we have an example in the *Portrait of a Boy* (No. 1810) in this Gallery.

Hendrick Steenwyck the Younger (1580–1648) at one time worked at Antwerp, whence he came, about 1629, to England. In addition to providing the architectural backgrounds for some of Van Dyck's pictures, he painted small pictures of interiors, mostly of churches, examples of which are seen in the *Interior* (No. 1132), *The Interior of a Church* (No. 1443), and the recently acquired *Interior of a Gothic Church* (No. 2204). Steenwyck the Younger, whose works are often confused with those of his father, was the master of Pieter Neeffs the Elder (1577?–1661?), another of the numerous artists who hailed from Antwerp. Neeffs achieved considerable popular reputation as an accurate and painstaking architectural painter. This Gallery contains four of his *Interiors of Churches* (Nos. 924, 2205, 2206, 2207). In spite of the patience he lavished on his pictures, they are inferior to those of his master.

Pieter Snayers (1593–1669) was another Antwerp painter; he devoted his time to painting battle-scenes and landscapes. He was the master of Adam van der Meulen (1632–90), who left Brussels for Paris, and produced large battle-pieces to record the military prowess of Louis XIV. in Flanders. His *Hunting Party* (No. 1447) is a signed and dated work of 1662.

The art of Cornelis Huysman (1648–1727) is seen in his *Woody Country* (No. 954), which passed to this Gallery from the Wynn Ellis collection, but is not exhibited at present. Jan Siberechts (1627–1703) was brought to this country by the Duke of Buckingham; his *Water Lane* (No. 2130) belongs to such a late date that it seems to stand half-way between the less accomplished painters of the Flemish School and some of the artists who at the very beginning of the nineteenth century flourished in England.

THE LATE DUTCH SCHOOL

Although it would seem to be the popular belief that the Dutch School had no primitives, and that the earliest Dutch painters with whom the student need concern himself were born but a few years earlier than Frans Hals, such a view is erroneous. It may therefore be pointed out that the Amsterdam Gallery contains not only a painting in commemoration of the *Four Lords of Montfort*, represented as kneeling in a row behind each other before the Virgin—they were slain in the battle fought against the Frisians in 1345—but also several religious pictures of the fifteenth and sixteenth centuries.

Attention has already been drawn in these pages to the later painters of the Early Dutch School, to Albert van Ouwater, who settled at Haarlem in the middle of the fifteenth century, and to his well-known follower Hieronymus Bosch, while the masterpiece of Lucas van Leyden is, as we have seen, still preserved in the Municipal Gallery of the town from which he takes his name.

The full significance of the causes which led up to and affected the early years of the Seventeenth Century School of Painting in Holland is, however, only to be appreciated after a review of the chief political events of the four preceding centuries. Nor, indeed, is the political history of the Netherlands the only question that should be considered, as the physical geography of the country has undergone more changes than that of most countries.

As the greater part of the Seventeen Provinces which formed the Netherlands at the accession of Philip II. of Spain had been drawn together gradually and under fluctuating conditions, it will be as well to state briefly what these conditions were, and to show

PLATE LXI.—REMBRANDT

(1606–1669)

DUTCH SCHOOL

No. 775.—"PORTRAIT OF AN OLD LADY, IN BLACK, WITH WHITE CAP AND RUFF"

Full-face, bust portrait.
Inscribed to the left, "Æ Sue 83," and to the right, "Rembrandt ft. 1634."

An oval, painted in oil on wood.

2 ft. 3 in. h. × 1 ft. 9 in. w. (0·686 × 0·534).

how the sturdy determination of the people, and their long-sustained resistance to the tyranny of the oppressor, ultimately won for them that independence and developed that self-centred individualism which are the keynote to the art of Holland in the seventeenth century.

In the fifteenth century the Dukes of Burgundy possessed not only Burgundy but also, on the extinction of the male line of the Counts of Flanders, annexed Flanders and acquired Artois. Philip the Good by different means became possessed of Namur, Brabant, Limburg, Antwerp, Mechlin, Hainault, Holland, Zeeland, and Luxembourg. During the reign of Charles the Bold, Alsace-Lorraine, Gelderland, and Zutphen also were purchased or conquered. On the tragic death of the "Napoleon of the Middle Ages," in 1477, the Netherlands passed to the House of Hapsburg by the marriage of Mary of Burgundy, the daughter of Charles the Bold, with Maximilian, who afterwards became Emperor of Germany. Her son, Philip the Handsome, was the father of Charles V., who became King of Spain in 1516 and Emperor of Germany in 1519, on whose abdication in 1555 the Netherlands passed to Philip II.

The Seventeen Provinces of the Netherlands in time had come to be made up of four duchies, seven counties, five lordships, and one marquisate. These heterogeneous States were bound together by a purely personal tie, and were inhabited by peoples of different race and language, each having its own peculiar form of government. All attempts to establish a centralised system of government for the Dutchman in the north-east, the Flamand in Brabant, the Walloon and the German in the western and southern provinces, had in fact proved ineffectual. Moreover, the contempt that Philip II. had for his Flemish subjects immediately alienated the sympathies of the Netherlanders

THE DUKE OF ALVA

The arrival at Brussels in 1568 of the Duke of Alva witnessed the beginning of a hopeless struggle which, after a lapse of eighty years, was to end in the Peace of Münster of 1648, and in the recognition by Spain of the independence of the Northern Netherlands. The tyranny and ferocity which Alva meted out soon earned for him the universal detestation of Catholics as well as Protestants, of the clergy as well as the laity. The country thus broke out in 1572 into open revolt under William the Silent, Prince of Orange (1533–1584). Four years later Alva's successor, Don Louis de Requesens, died suddenly of fever, and on November 8, 1576, the Northern and Southern Provinces formed, by the Pacification of Ghent, a close and faithful friendship for the future, vowing that they would expel the Spaniards from the Netherlands.

Within a short period both Don John of Austria and his successor, Alexander of Parma, found they were powerless to stem the tide of discontent, and utterly failed to carry into effect the rigorous measures which Philip II. had dictated. In 1579 the Seven Northern Provinces contracted the Union of Utrecht, whereby they swore to defend each other "with life, goods, and blood" against the common enemy. This League, which was formed to strengthen the Pacification of Ghent, eventually proved to be the foundation-stone of the Netherlands Republic. The States then abjured their allegiance to Spain, and on July 5, 1581, William of Orange accepted "the entire authority as Sovereign and Chief of the Land." He was, of course, in consequence placed under the ban by Philip II. After his foul assassination at Delft on July 10, 1584, his son Maurice was elected Stadtholder in his stead. From the point of view of the art-historian

these last two dates are significant as marking the limits within which the birth of Frans Hals is usually placed.

On the death of Philip II. in 1598 his son, Philip III., surrendered the Spanish Netherlands to Albert of Austria and his wife the Infanta Isabella Clara Eugenia, but on April 9, 1609, the States concluded a twelve years' truce with Spain.

Under the Presidency of Maurice, a son of William of Orange, who held power from 1585 until his death in 1625, the wealth of the Republic rapidly increased, and many of the great Dutch artists, including Jan van Goyen, Salomon van Ruysdael, Rembrandt, the two Ostades, Terborch, Aelbert Cuyp, and Paul Potter, were born. While Frederick Henry, another son of William of Orange, was Stadtholder, from 1625 to 1647, the Republic enjoyed even greater prosperity, and the Dutch school of painting reached its climax.

END OF THE EIGHTY YEARS' WAR

All parties were now weary of the war, which had raged for eighty years, and by the negotiations which took place at Osnabrück in January 1648, and by the ratification of the Treaty at Münster in the following May, peace was concluded. Spain was thus forced into a complete and abject surrender, and the United Provinces were recognised as free and independent. It is this highly interesting and important event which was painted by Terborch in his *Peace of Münster* (No. 896), a picture which this Gallery is fortunate enough to possess.

The Calvinistic Iconoclasts of 1566 had already ruthlessly destroyed innumerable religious pictures. A great many others had, on their dreaded approach, been covered over with a thick coat of black tempera, over which had been painted the Ten Commandments. The serious loss that resulted has in a great

measure obscured our vision of the art history of the earlier period.

By the middle of the seventeenth century the people had ceased to be Catholic, and painters were content to concentrate their attention almost exclusively on decorating the town-hall with *doelen* or shooting-gallery groups, and the house with portraits of prosperous burghers. In time genre pieces also became exceedingly numerous.

Among the sixteenth-century Amsterdam painters must be reckoned Pieter Aertz ("Long Peter"), who seems to have been born about 1507; he died in 1575. The best known of his three sons was Aert Pietersz (1550–1612), whose masterpiece is the *Anatomical Lesson of Dr. Sebastiaan Egbertsz*, representing the professor standing in the centre of a group of twenty-eight eager listeners and demonstrating on a corpse which lies in front of him. The picture, which is in the Amsterdam Gallery (No. 1877), is signed with the painter's monogram, and dated 1603. It was thus painted twenty-nine years before Rembrandt's celebrated *School of Anatomy*, now in the Mauritshuis at The Hague. Neither Pieter Aertz nor Aert Pietersz, his son, is represented in the National Gallery, a remark which also applies to Cornelis Cornellissen (1562–1638), who was born and died at Haarlem, but also worked at Antwerp, and travelled to France in 1579. He had a large number of pupils, and his allegorical, mythological, and religious subjects had considerable influence.

MIEREVELT OF DELFT

Until quite recently the National Gallery had not possessed an example of the art of Michiel Jansz Mierevelt (1567–1641), who made a great reputation as well as a considerable fortune as a portrait-painter in his native town of Delft, his love for which was so strong that he persistently declined all invitations to go abroad

and paint the portraits of foreign princes. He was, however, for a time court painter to the Princes of Orange at The Hague, where some of his portraits are still preserved. Mierevelt's art is not seen at its best in the *Portrait of a Lady* (No. 2292), which may be compared with the *Portrait of a Dutch Lady* in the Wallace Collection. He was extravagantly described by his fellow-townsmen as the "New Xeuxis of Delft." He was the master of Willem van der Vliet (1584–1642), whose *Portrait of a Jesuit* (No. 1168) in this Gallery is a late and fully signed and dated work. Other pupils of Mierevelt were Paulus Moreelse (1571–1638), whose pictures occasionally pass under the name of his distinguished compatriot, Frans Hals, and Jan van Ravesteyn (1572–1657).

Ravesteyn, whose name does not figure in the official catalogue of this Gallery, is seen to great advantage in his *Twenty-five Arquebusiers of the Guild of St. Sebastian, descending the Staircase of the Shooting Gallery*, in his *Banquet of Fourteen Town Councillors and Nine Officers of the Guild of Arquebusiers*, of 1618, and in his *Twelve Members of the Town Council seated at a Green Table*, of 1636, all of which are now in the Gemeente Museum, or Municipal Museum, at The Hague. Ravesteyn's daughter married Adriaen Hanneman, who painted in England in the reign of Charles I., and endeavoured to imitate the style of Van Dyck.

FRANS HALS

Apart from Rembrandt, who, being born a quarter of a century later, really belongs to the next generation, the greatest portrait-painter of this period of Dutch art is, beyond question, Frans Hals, who died on August 29, 1666, at Haarlem, where even to-day his art can best be studied. The date of his birth is unknown, but it is on record that he died at the age of eighty-five or eighty-six; this would place his birth in 1580 or 1581. Hals, who should more accurately be described as Frans Hals

the Elder, appears to have been born at Antwerp, where his parents, who were natives of Haarlem, were residing temporarily. He settled about 1600 in Haarlem, where he became a pupil of Karel van Mander.

It is remarkable that no trace remains of any picture by Hals painted earlier than 1613. To that year belongs his *Portrait of Pieter Schrijver*, now in a private collection in Paris. Nothing, therefore, is now known of his art until he was at least thirty-two years of age. In 1615 he was summoned for ill-treating his first wife, Annette Hiermansz, who died some months later, after having been married to him some four or five years. Although this unpleasant chapter in his private life cannot be ignored, it must be admitted that many of the unfavourable assertions made as to his irregularities and eccentricities rest on no very solid foundation. The following year he married Lysbeth Reyniers.

In 1616 he painted the famous *Banquet of the Officers of the St. Joris Doele* or *Arquebusiers of St. George*, which is now in the Town Hall at Haarlem. About eight years later was painted the *Portrait of a Man and his Wife in a Garden*, which was formerly described as the *Portrait of Frans Hals and his Second Wife*, and is now in the Rijks Museum at Amsterdam. The *Laughing Cavalier*, which is one of the best known pictures in the Wallace Collection, represents a man whose age is given in the inscription as twenty-six. The canvas is dated 1624. This early work was purchased by the Marquis of Hertford at the sale of the Pourtalès Collection in 1865 for the then large sum of 51,000 francs—the only bid. Quite a sensation was caused by this purchase; the Marquis was determined to acquire the picture and intended thus to ward off any opposition. The picture had previously been sold for the insignificant sum of £80! Although it is a very good picture and makes a strong appeal to the public, it is not to be classed as a first-rate work, the colour being somewhat *criard*.

In the year 1627 another *Banquet of the Officers of the Archers of St. George*, at Haarlem, was painted. It contains eleven portraits, whereas in the group of the same subject already mentioned there are twelve portraits. In 1627 the *Officers and Under-Officers of the Arquebusiers of St. Adrian*, also in the Town Hall at Haarlem, appeared. It includes twelve portraits.

The painter's first manner may be said to close with the single portraits of *Nicholas Beresteyn* and *The Wife of Nicholas Beresteyn*, of 1629, and the *Beresteyn Family*, of 1630. These three pictures were bought from the Hospice van Beresteyn at Haarlem in 1884 for the relatively small sum of £4000 by the authorities of the Louvre, in which Museum *La Bohémienne* is also to be seen.

The *Assembly of the Officers of the Arquebusiers of St. Adriaen*, with fourteen life-size figures, at Haarlem, belongs to the master's middle period, having been executed in 1633, in which year may also be placed the meagre *Portrait of a Man* (No. 1251), which is signed and dated. It was presented to the National Gallery in 1888. The full-length, life-size, standing figure of *Willem van Huythuysen* in the Liechtenstein Gallery at Vienna is among the most remarkable portraits ever painted in Holland, although it fetched only £4, 5s. in 1800. A very small but superbly executed portrait of the same man is in the Brussels Gallery. The excellent *Portrait of a Dutch Gentleman* and the *Portrait of a Dutch Lady*, in the Edinburgh Gallery, the *Lucas de Clercq* and his wife *Feyntje van Steenkiste* and the *Maritge Voogt Claesdr*, all of which are in the Amsterdam Gallery, were painted during Hals's middle period, as also was the *Officers and Under-Officers of the Arquebusiers of St. George*, at Haarlem. This large group contains nineteen figures and was executed in 1639. Another masterpiece is the *Regenten* (or Governors) *of St. Elizabeth's Hospital*, of 1641, also in the gallery of the town where Hals worked for so long. The inexpressibly realistic *Hille Bobbe* or

Witch of Haarlem, of 1650, at Berlin, was probably a work of the same period as the *Family Group* (No. 2285, Plate LIX.) which has lately been added to our National collection.

THE FAMILY GROUP

The acquisition last summer of this thoroughly characteristic picture is a page in the history of the Gallery, and the circumstances under which it became national property are sufficiently sensational and romantic to call for more than passing comment. While it was still in the possession of Lord Talbot de Malahide, its very authenticity was unknown to its owner. As it had never been exhibited, and is apparently mentioned in no document, none of the leading critics of Europe knew that such a picture existed. It is now common knowledge that the official picture-cleaner and restorer to the National Gallery was, in the ordinary course of his profession, summoned to Malahide Castle, some twelve miles from Dublin, to inspect several pictures. This large canvas was one of the pictures in that collection, and, although it was in a very dirty condition, its authenticity as a high-class painting by Hals did not escape the eye of the expert who thus discovered it. He reported its whereabouts to the Director of the National Gallery. The canvas was in time brought over to London and was inspected by the authorities, who instantly realised that it was a highly important example of the Haarlem master's art, and without delay proceeded to effect its purchase for £25,000. As the Annual Parliamentary Grant to the Gallery for the purchase of pictures varies from about £5000 to £10,000, no public funds were immediately available. The matter was brought to the knowledge of Mr. Lloyd George, the Chancellor of the Exchequer, who, without hesitation, undertook, under the special circumstances, to furnish a sum of £7500, and, if necessary, to pay off the balance of the money by annual sums

PLATE LXII.—REMBRANDT

(1606–1669)

DUTCH SCHOOL

No. 221.—"THE PAINTER'S OWN PORTRAIT, AT AN ADVANCED AGE"

He wears a brown cloak and a brown cap.

Bust portrait, nearly full face.

Painted about 1659. In oil on canvas.

2 ft. 9 in. h. × 2 ft. 3½ in. w. (0·839 × 0·698).

PLATE LXIII.—REMBRANDT

(1606–1669)

DUTCH SCHOOL

No. 1675.—"PORTRAIT OF AN OLD LADY"

She wears a black dress, a black net cap, and a large white ruff. She is seated in an arm-chair, holding her handkerchief in her right hand. Full face, three-quarter length.

Painted about 1661. In oil on canvas.

4 ft. $2\frac{3}{4}$ in. h. × 3 ft. 2 in. w. (1·289 × 0·965).

of £5000, that being the minimum amount annually voted to the National Gallery by Parliament. It remains to be seen how much of the aggregate sum will be generously contributed by private individuals.

The *Family Group*, which would appear to date from about 1650, thus belongs to the earlier years of the painter's full maturity, and is probably unmatched in any public gallery outside Haarlem and Paris. Hals, who in his third and last manner would apparently have preferred to abandon the use of full-bodied colour for a scheme of blacks, greys, and whites, certainly came, as his art progressed, to revel in a more finely graduated colour harmony, and in a free, vigorous, rapid, and masterly execution. He thus showed himself one of the greatest masters of the brush, almost vying even with Velazquez. The subtlety of Hals's art is shown in the characterisation of each figure in this group and by the varied treatment of the hands; thus the hands of the nursemaid on the extreme left of the picture contrast vividly with those of the eldest daughter, whose figure bounds the composition to the right.

It is worth noting that, as the picture was an heirloom, the assent of the Court of Chancery had to be obtained before its sale could be carried out. Moreover, it has since been conclusively proved that the authorities of the Berlin Gallery, who had the first refusal of the picture in case the National Gallery were unable to effect the purchase, would willingly have given a greater sum than was actually paid for it. Previous to the purchase of this thoroughly authentic picture the public collections of Great Britain were singularly poor in respect to Hals's art, and the master was better represented in the museums of Haarlem, Cassel, Berlin, St. Petersburg, Amsterdam, Paris, and Edinburgh than at Trafalgar Square, where he was till then best seen in the *Portrait of a Woman* (No. 1021). This small canvas,

which is signed with the painter's monogram, was purchased in 1876 from Mr. F. A. Keogh for £105 from the interest of the sum of £10,000 bequeathed by Mr. T. D. Lewis in 1864.

The improvidence of the Haarlem master is indisputable. In 1652 Jan Ykess, a baker, levied upon him a distress for rent, and ten years later Hals applied for, and was granted, poor relief by the municipality. Yet it is very much open to doubt whether, as has so often been stated, the comparative absence of colour and the grey flesh tones of his later works are due to this poverty which prevented him from using the more expensive pigments.

In the closing years of his life he seems to have painted fewer pictures, although a limited number of canvases of that period have been brought to light. Among his last achievements must be reckoned the *Six Regenten* (or Governors) *of the Old Men's Hospital* and the *Five Regentessen* (or Lady-Governors) *of the Old Men's Hospital*, both of which were painted in 1664, and are now in the Haarlem Museum.

The private collections of England contain a few admirable examples of Hals's art, and first rank among them must be accorded to the superlatively fine *Family Group*, which was exhibited at Old Masters' Exhibition in 1906 by Colonel Warde under the title of *The Painter and his Family*. Immediately the picture was shown the owner was bombarded with offers, but he sternly refused to part with the *Family Group*, which is rather larger than the nation's new acquisition (No. 2285). Other portraits by this artist include the *Admiral de Ruyter* and the *Portrait of the Painter* in the collection of Lord Spencer at Althorp, near Northampton. The excellent portraits of *De Heer Bodolphe* and *Me Vrouw Bodolphe* in the collection of Mr. J Pierpont Morgan are said to have cost their owner at least £10,000 each, although a century ago they would have been valued at less than £5 each!

Hals, the master of laughter who half-unconsciously imparted

to his figures some of his own joyousness, is to be ranked among the world's greatest portrait-painters, and had no rival in Holland but Rembrandt.

Hals had six sons, who were all inferior painters—Herman (1611–1659), Frans Hals the Younger (1617–1669), Johannes (died 1650), Reynier (1627–1688?), Willem and Nicholas (1628–1686). He was the brother and master of Dirk Hals (1591–1656), who frequently painted cavaliers and convivial parties making merry, as in the *Merry Party of Cavaliers* (No. 1074), and who was the master of Pieter Codde (1600–1678), who, in his turn, became the master of Willem Cornelis Duyster (1600?–1635), a painter chiefly known for his *genre* scenes of soldiers and officers carousing or fighting. The *Soldiers quarrelling over their Booty* (No. 1386) is one of the few pictures by Duyster that actually pass under his name, the majority of his works being ascribed to his contemporary, Jacob Duck. Another signed and authentic work by Duyster is the *Players at Tric-Trac* (No. 1387) at the National Gallery, which is very similar to a panel in the Hölscher-Stumpf Collection at Mülheim.

Frans Hals the Elder had a considerable influence on many of the Dutch painters of his century, including Verspronck (1597–1662), who is unrepresented in this Gallery, Jan Miense Molenaer (1605?–1668), whose *Musical Pastime* (No. 1293) was purchased in 1889, Adriaen Van Ostade (1610–1685), whose art will be dealt with below, and Adriaen Brouwer (1605?–1638).

THOMAS DE KEYSER

Thomas de Keyser, who was born at Amsterdam about 1596 and died there in the summer of 1667, was formed on the art of Aert Pietersz. As may be expected from the son of an architect and sculptor, his craftsmanship is sound, although his portraits are apt to be over-formal. In 1619 de Keyser, whose Christian

name was formerly incorrectly given as Theodore, painted an *Anatomical Lesson of Dr. Sebastiaen Egbertz* (1563–1621). The same professor had been the subject of a picture by Aert Pietersz sixteen years earlier. This picture, together with the *Meebeeck Cruywaghen Family Group* and several other groups and portraits, is in the Amsterdam Gallery, which also possesses his *Pieter Schout*, one of his latest works. Another noteworthy panel is the *Burgomasters of Amsterdam in Consultation*, of 1638, in the Gallery at the Hague. De Keyser's art is well represented in the *Merchant with his Clerk* (No. 212, Plate LX.), which is signed with the painter's monogram and dated 1627. His influence on Rembrandt shortly afterwards was considerable.

REMBRANDT VAN RIJN

With Rembrandt Harmensz van Rijn, whose art is "not for an age but for all time," we pass to the greatest of the Dutch masters. Rembrandt, whose surname, van Rijn, shows that his home was on the banks of the Rhine, was born at Leyden on July 15, 1606. Incredible as it may seem, "the most modern of all painters" was generally regarded half a century ago as a roisterer whose alleged drunkenness and easy morality placed him beneath the notice of properly constituted people, the full significance of his art being therefore under-estimated. Even Ruskin ventured to assert that "it was the aim of Rembrandt to paint the foulest things he could see—by rush-light."

After studying at Leyden University this "son of a miller, but made of other flour," was placed under Jacob van Swanenburgh, the painter. He also worked at Amsterdam under Pieter Lastman, who had been to Italy and brought back an Italianising influence, against which the stern individuality of the youthful Rembrandt rebelled. Lastman, who was greatly esteemed by his contemporaries, is to-day not ranked very highly by the art

historian and connoisseur. Neither of these mediocre painters had any lasting influence on the art of their pupil.

Tradition has handed down to us many picturesque details of the private life of the young Dutch painter. Houbraken, for instance, tells us that Rembrandt lived very simply, and, when at work, invariably contented himself with a herring or a piece of bread and cheese. In any case the Leyden artist's life, like his painting, was, as we shall see, full of light and shade.

Perhaps the earliest of all Rembrandt's pictures is the *Money Changer*, which is signed and dated 1627. The man bears the features of Rembrandt's father. It was formerly in the collection of Sir F. Cook at Richmond, but was presented in 1881 by Sir J. C. Robinson to the Berlin Museum. To the same year also belongs the signed and dated *St. Paul*, now in the Stuttgart Museum. Another very early work is the *Rembrandt in a Plumed Cap*, now in the collection of Mrs. J. L. Gardner, at Fenway Court, Boston, U.S.A. It was sold out of England some twelve years ago.

The earliest of Rembrandt's pictures now in this country appears to be the *Portrait of his Mother, reading*, in the collection of the Earl of Pembroke at Wilton, near Salisbury. It was painted about 1629, just before Rembrandt left his father's home at Leyden for Amsterdam.

It is interesting to note that the *Portrait of his Mother*, at Windsor, which was painted in 1629 or 1630, was in all probability the earliest picture by the artist to come to England. It belonged to Charles I. during the artist's own lifetime, and hung in the Long Gallery at Whitehall. It was included in Vanderdoort's Catalogue of 1639, and at the dispersal of the Royal Collection, after the king's death, was estimated at £4. It is evident that Rembrandt was, even in his first period, in the habit of portraying members of his own family, who were his most accessible models.

AT AMSTERDAM

The earliest of his important masterpieces is the *Anatomy Lesson of Dr. Tulp*, a signed and dated work of 1632, the year in which Rembrandt settled in Amsterdam. Professor Nicolaes Pietersz Tulp is represented in the act of lecturing on the anatomy of the muscles of the arm of a dead criminal to seven members of the Amsterdam Guild of Surgeons, for whom this large picture was painted. One of the figures holds in his left hand a paper on which are inscribed the names of those whose portraits are included in the picture. The canvas has been in the Gallery at the Hague since 1828, when it was purchased by King William I. for 32,000 florins. As we have seen, a somewhat similar picture had been painted in 1603 by Aert Pietersz, and is now in the Amsterdam Gallery.

To the year 1632 also belongs the signed and dated *Portrait of a Young Man*, now in the Dulwich College Gallery (No. 99). In that year also were painted the *Portrait of Burgomaster Jan Pellicorne and his Son Caspar*, and the companion portrait of his wife, *Susanna van Collen and her Daughter*, both of which are now in the Wallace Collection. The *Portrait of a Man*, which is signed and dated "Rembrandt ft. 1632, Ae. 47," and the portrait of his wife, *Cornelia Pronck*, which is inscribed "Rembrandt f. 1633, Aet. 33," are oval life-size bust portraits. They were offered to the National Gallery, with other pictures, by Mr. Wynn Ellis in 1876. They were, however, declined. A short time afterwards this pair of portraits passed under the hammer in a London sale-room at £661, 10s. and £136, 10s. respectively. They are now in a private collection in Paris. The *Portrait of a Boy* in the Wallace Collection (No. 201), the *Shipbuilder and his Wife* at Buckingham Palace, the *Portrait of a Young Man* (? Louis

van der Linden) in the National Gallery of Ireland (No. 319), together with the *Good Samaritan* in the Wallace Collection (No. 203), were executed about 1633. The two small panels of the *Philosopher in Meditation with an Open Book* and the *Philosopher in Meditation, his Hands clasped on his Lap,* which are now in the Louvre (Nos. 2541 and 2540) are of the same date as the *Christ before Pilate* in this Gallery (No. 1400). This picture is painted in *grisaille* on canvas, and was purchased in 1894 for £25 from the executors of Sir Charles Eastlake, who directed that the authorities should have the option of taking it over at the extremely small sum that he had given for it.

Rembrandt now came into great prominence as a portrait-painter at Amsterdam, where he, doubtless, saw pictures by Paulus Moreelse, to whom reference has already been made, and by Dirk van Santvoort, a Dutch portrait-painter and engraver, who flourished about 1635. Rembrandt was not much impressed by the art of these mediocre artists, but he passed under the temporary influence of his prosperous rival, Thomas de Keyser, whose pictures occasionally exhibit the stiffness which characterises the portraits of the previous century, and whose art is admirably exemplified in Plate LX. Rembrandt had to measure himself with many competitors in Amsterdam, and, distasteful as it must have been to him, had to portray his sitters in the somewhat stiff and conventional manner that had up to then been generally practised. It had been customary for portrait-painters to render the features of their patrons in an objective manner, imitating with exactitude the lace collars, gold chains, and other ornaments in which their patrons preferred to array themselves on such formal occasions. From these trammels and restrictions Rembrandt, by sheer pertinacity and consummate ability, set himself free, and his marriage with the wealthy Saskia van Uylenborch, in 1634, seems to have made him, for a few years at least, independent of his

exacting patrons. He was thus enabled to paint in the style which he himself preferred and which was not dictated by fashion or convention.

HIS MARRIAGE

Saskia, the daughter of a successful advocate, who had died when she was only twelve years of age, was married to Rembrandt in 1634. She died after a few short years of happy married life in 1642. How greatly he loved and admired his young wife is shown by the numerous portraits, many of them of a remarkably intimate nature, with which he occupied himself during those eight years. Notable among them is the *Rembrandt himself and his Wife Saskia preparing to go out*, which was once supposed to represent the Burgomaster Pancras and his wife. This double portrait, of 1634, is now at Buckingham Palace. In the same year must be placed the fully signed and dated *Portrait of an Old Lady in black, with white cap and ruff* (No. 775, Plate LXI.). The inscription shows the old lady to be eighty-three years of age. This oval panel was sold in 1848, under the title of *The Artist's Mother*, out of the collection of Mr. William Wells of Redleaf. It fetched only £252 on that occasion, and passed into the possession of Sir Charles Eastlake, from whom it was purchased for the Gallery in 1867 for the relatively small sum of £1200. The care which the artist lavished on the canvas is everywhere apparent, even in the pins that keep the old lady's cap in position. No portrait-painter ever surpassed Rembrandt in rendering faithfully both the features of his model and the hidden depths of the soul. This picture is instinct with life, and the artist had observed, even at the early age of twenty-eight, that when the face of an old woman begins to fall in, the physical decay which accompanies old age is not shown in precisely the same manner

PLATE LXIV.—ADRIAEN VAN OSTADE

(1610–1685)

DUTCH SCHOOL

No. 846.—"THE ALCHYMIST"

He is at work in a dark interior. A great number of utensils are scattered about in the foreground.

The picture is signed and dated 1661 on a wooden shovel wnich hangs on the wall to the right.

Painted in oil on wood.

1 ft. 1½ in. h. × 1 ft. 5½ in. w. (0·342 × 0·444).

on each side of the face. Note that the right eye is more dim than the other.

The *Portrait of the Artist in a Cap*, the *Portrait of the Artist in a Plumed Hat*, and the *Young Negro Archer*, all of which are in the Wallace Collection (Nos. 52, 55, and 238), were executed about 1634. Another well-known work is the *Head of an Old Jewish Rabbi* at Hampton Court (No. 544), which bears the artist's signature near the Rabbi's right shoulder.

Although the large *Abraham's Sacrifice* was valued at only £300 when it was sold out of the Walpole Collection in 1779, it is now highly esteemed in the Hermitage at St. Petersburg, where the art of Rembrandt can be studied to-day to greater advantage than anywhere else in the world. It was produced in the same year as the *Man's Portrait* (No. 850) in this Gallery, which seems to have formerly passed under the title of a *Portrait of the Artist* when in the Peel Collection, from which it passed to the Gallery in 1871.

The master's wife Saskia posed for him as his model in his *Danaë* of 1636, one of the masterpieces now in the Hermitage at St. Petersburg. In the following year Rembrandt painted the *Archangel Raphael leaving the Family of Tobias*, an important work in the Louvre Collection. The canvas on which the artist has given us *His Own Portrait* (No. 672) is signed and dated "Rembrandt f. Conterfeyct. 1640," and must, therefore, represent him at about thirty-four years of age. The treatment of the right sleeve calls up recollections of Titian's *Portrait of Ariosto* (No. 1944) and Rembrandt's *Jew Merchant* (No. 51). This excellent picture was formerly in a private collection in Paris, and was purchased in 1861 for £800. It was painted in the same year as the *Abraham dismissing Hagar and Ishmael* in the Ionides Collection at the Victoria and Albert Museum.

DOMESTIC BEREAVEMENTS

From about this period it becomes possible to reconstruct the life of Rembrandt year by year and to see from his extant works what were his habits and methods, to observe his mysterious study of the spirit of nature, and to follow his æsthetic development. Nor are these the only characteristics which we detect in his work. The influence of domestic bereavements on his art is clearly reflected in his choice of subjects, and the sorrow caused by the death of his two infant daughters and a son was deepened by Saskia's frequent illness and by the death of his mother at Leyden in 1640.

It seems to have been his habit to seek relief from the domestic troubles which followed on one another during the latter half of his career in painting pictures which are apt to take a grave and thoughtful character. In the *Holy Family in the Carpenter's Shop*, of 1640, in the Louvre, the family life and work are depicted in a most convincing and realistic manner, although the composition is simple and the picture small. The magic effect of evening light seen in a humble Dutch interior has caused it to be highly esteemed both by the critics and the public at large.

Shortly before this, Rembrandt had begun to concern himself with pure landscape, and the *Ideal Landscape*, of about 1640 to 1645, now in the Wallace Collection (No. 229), and the superb etching of *The Three Trees*, of 1643, mark a further development in his art.

"THE NIGHT WATCH"

The March Out of Captain Frans Banning Cocq, which is popularly, but erroneously, called *The Night Watch*, is a large signed and dated canvas of 1642. It represents the captain

attended by his lieutenant, Willem van Ruytenborch, with the standard-bearer, the drummer, and thirteen of the other members of this company of the Civic Guard leaving their assembly-hall on the Canal Bank. Each of these seventeen members, all of whose names are inscribed on a shield contained in the picture, is said to have paid the artist 100 florins to have his portrait included in this large group, which is remarkable for its chiaroscuro. Hanging, as it now does, in a side-lighted room specially added some three years ago to the Rijks Museum to show it at the greatest possible advantage, the canvas can at last be inspected under favourable conditions. This, Rembrandt's largest and in many ways most celebrated picture, measures nearly 12 feet by 14 feet. Until 1715 it hung in the Great Hall of the Kloveniers-doelen at Amsterdam, for which it was originally painted. In that year, on its removal to a room in the Old Town Hall, a strip several inches broad, extending down the whole of the left side of the canvas, was cut off apparently to allow of its being hung between two doors.

Rembrandt showed considerable inventive faculty in his original treatment of a subject which had already been variously treated by Ravesteyn and Frans Hals, but he seems to have approached his subject too hastily. It has, indeed, been well pointed out that "the weapons of the troop are very heterogeneous, and the costumes curiously motley, while the extraordinary confusion that seems to obtain among them argues ill for their discipline." Previous to being cleaned, in a most satisfactory manner, in 1889, the picture had long been in a bad state, which seriously interfered with its proper appreciation. In fact, even so great an authority as Sir Joshua Reynolds was inclined to doubt its authenticity.

The National Gallery is fortunate enough to possess an old and very greatly reduced copy of the *Night Watch* (No. 289), painted by

Gerrit Lundens (1622–1677 ?) from the original picture, and showing two more figures. This small panel, which is said to have been painted for Frans Banning Cocq himself, was bequeathed to the National Gallery in 1857 by the Rev. Thomas Halford. Cocq, who was Burgomaster of Amsterdam in 1650, died five years later at the age of fifty.

SASKIA'S DEATH

The popular three-quarter length seated *Portrait of Elizabeth Bas*, now in the Rijks Museum, must also have been painted about 1642. Saskia's death in the same year caused Rembrandt intense grief, and from that date onwards we find in his art a strong inclination to paint pathetic subjects. His *Christ taken down from the Cross* (No. 43), which may date from the same year, is little more than a sketch in grey and brown, and was used by the artist as design for his etching of 1643. This small panel formerly belonged to Sir Joshua Reynolds, and was presented to the Gallery by Sir George Beaumont in 1826. It preceded by a short time the panel picture of *The Woman taken in Adultery* (No. 45), which is signed and dated 1644, and was painted for Jan Six, Rembrandt's well-known patron at Amsterdam.

The *Girl at a Window*, of 1645, now in the Dulwich College Gallery, and the *Adoration of the Shepherds* in the National Gallery (No. 47), of 1646, were followed by the *Good Samaritan*, a signed and dated work of 1648, in the Louvre. The *Christ at Emmaus* in the same collection is one of the most pathetic pictures ever painted, and indirectly shows the mental anguish through which Rembrandt was passing, in consequence of the untimely end of his beloved Saskia. Between the date of her death and the year 1654, Rembrandt made even greater use of chiaroscuro than formerly, the contrasts of light and shade in his pictures being more strongly accentuated than at

PLATE LXV.—GERARD TERBORCH

(1617–1681)

DUTCH SCHOOL

No. 896.—"THE PEACE OF MÜNSTER"[1]

The Delegates of the Dutch United Provinces and the Plenipotentiaries of Philip IV. of Spain are assembled in the Town Hall of Münster, on May 15, 1648, to ratify the Peace of Münster, which had been concluded a few months earlier at Osnabrück.

The picture is signed "G. T. Borch, Monasterii 1648," on a tablet which hangs on the wall to the right.

Painted in oil on copper.

1 ft. 5½ in. h. × 1 ft. 10½ in. w. (0·444 × 0·571).

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[1] The more accurate title of this picture would be "The Ratification of the Peace of Münster."

PLATE LXVI.—GERARD TERBORCH

(1617–1681)

DUTCH SCHOOL

No. 1399.—"PORTRAIT OF A GENTLEMAN

He is dressed in a black velvet doublet, cloak and hose and muslin cuffs. He wears his broad-brimmed black felt steeple-hat. A red chair is placed to the left and a red tablecloth covers a table to the right.

Painted in oil on wood.

2 ft. 2 in. h. × 1 ft. 9 in. w. (0·661 × 0·534).

any other part of his career. These characteristics are shown in the *Centurion Cornelius* in the Wallace Collection, and in the so-called *Portrait of a Jew Merchant*, of 1650, in this Gallery (No. 51).

REMBRANDT AND TURNER

The famous *Windmill* of the same year, in the collection of Lord Lansdowne at Bowood, is one of Rembrandt's best works in England. In 1806 Turner based his magnificent *Windmill and Lock*, now in the collection of Sir Frederick Cook at Richmond, on the Bowood picture, which preceded by about two years the *Portrait of Hendrickje Stoffels*, now in the Louvre. Some seven years after the death of Saskia, who had left her husband the life-interest in her property, which in the event of his death or re-marriage was to revert to her son, Titus, Hendrickje became the artist's housekeeper and the nurse to Titus. Before long, however, her relations with Rembrandt became so intimate that they offended the susceptibilities of the more moral inhabitants of Amsterdam. The master's art continued to mature year by year, as we see by his large equestrian portrait, now at Panshanger, which is said to represent *Marshal Turenne*. The *Girl Bathing*, in the National Gallery (No. 54), was painted in the same year as the superb *Portrait of the Burgomaster Jan Six*, which still remains in the possession of the Six family at Amsterdam, by whom it was commissioned in 1654. A year earlier had appeared the *Scholar with a Bust of Homer*, which, after being exhibited at the Old Masters Exhibition in 1893 by Earl Brownlow, passed into the collection of M. Rodolphe Kann before being sold in quite recent times to Mrs. C. P. Huntington in America. Another splendid canvas, the *Portrait of Rembrandt* painted by himself in 1658, has also lately been sold abroad, having been acquired by Mr. H. C. Frick of Pittsburg, U.S.A., from Lord Ilchester

A rather earlier work is the *Standard Bearer*, which was formerly at Warwick Castle and after passing through several hands was acquired by Mr. George Gould.

The *Man in Armour* in the Glasgow Gallery, the canvas of which has been enlarged, the *Slaughter House* in the same gallery, and the very similar picture of a *Carcase of an Ox* in the Louvre, seem to have been painted about 1655. These pictures, together with the *Portrait of the Artist's Son Titus* in the Wallace Collection (No. 29), of 1657, are remarkable for the perfect technique, the splendour of full deep colour harmonies, and the mastery of chiaroscuro which they exhibit.

REMBRANDT AS A COLLECTOR

Although the pictures he painted at this period are frequently ranked as of a higher order than those of the closing years of his life, Rembrandt continued to the end to paint masterpieces which show the stupendous power of his genius. The last thirteen years of his life were saddened by financial difficulties. He had spent a large sum on the purchase of a house, and for many years he had been paying high prices for rare and precious works of art. German "primitive" pictures, paintings by the Italian masters of the Renaissance, engravings, woodcuts, drawings, and antiques were acquired in great numbers, and before long he drifted, perhaps unconsciously, into financial difficulties.

The taste of his countrymen was changing—the days of the "small masters" were at hand—and the country had gradually become impoverished by the oppression of the Spaniard. The uncompromising independence of the artist himself, and his contempt for the conventionalities of his day, together with his disregard for the opinions of those who had been or might have become his patrons, contributed in a great measure to the troubles which now

began to hedge him in on every side. His own standard of morality offended his neighbours, and his relations with Hendrickje Stoffels caused considerable scandal. In 1654, perhaps the very year in which he painted the *Hendrickje Stoffels raising herself on her Pillow*, now in the Edinburgh Gallery, she was severely admonished by the elders of the Church, and the birth of a daughter, Cornelia, soon afterwards, shows that their suspicions were well founded.

HIS BANKRUPTCY

Eventually in 1656 Rembrandt was declared bankrupt, and an inventory of his pictures, furniture, and household effects was drawn up. In the winter of the following year the sale of his most treasured possessions took place, and realised a ridiculously small price. The sale of his house was shortly afterwards effected, and one of the world's greatest painters found himself homeless! Yet his misery brought no element of pessimism or bitterness into his art, nor clouded the spiritual beauty of his wonderful achievements, and in spite of twelve more years of want he continued to work hard almost up to the day of his death.

The *Painter's own Portrait at an advanced Age* (No. 221, Plate LXII.) dates from about 1659, or six years later than the superb etching of *The Three Crosses*. The portrait was thus painted in those years of sorrow and old age when a great breadth takes the place of carefully studied effect. This canvas, which was purchased from the collection of Lord Midleton in 1851 for the insignificant sum of £430, 10s., represents the artist in a red-brown cloak, at about the age of fifty-three. The storm and stress of Rembrandt's life since he had painted *His Own Portrait* (No. 672) of 1640 is everywhere shown. The *Man's Portrait* (No. 243), which was bequeathed to the Gallery in 1854, must

have been executed in 1659, or two years earlier than the half-length life-size *Portrait of a Capuchin Friar* (No. 166).

To 1661 may he assigned the erroneously named *Burgomaster* (No. 1674), who is in all probability only a model dressed up for the occasion by the artist and posed with the painter's stick in his left hand. We may reasonably assume that the "Burgomaster" is none other than the same sitter who four years earlier was represented under the guise of a *Jewish Rabbi* (No. 190). The *Burgomaster* is beyond question the companion picture to the *Portrait of an Old Lady* (No. 1675, Plate LXIII.). It is unfortunate that there should be in this collection two female portraits (No. 1675 and No. 775) by Rembrandt with the same official title. No. 1674 and No. 1675 were purchased in 1899 from Lord de Saumarez, under rather curious circumstances. After they had been offered to the nation for £12,500, the owner found that as they were heirlooms he had no power to dispose of them without the order of the Court of Chancery. When it was announced in court that an offer of £15,000 had subsequently been made, an offer of £15,050 by the Trustees of the National Gallery completed the purchase. It is probable that the original sketch for this picture is the *Old Lady* now in the collection of Lady Wantage; her features were apparently also portrayed by Nicolas Maes some eight years later.

"THE SYNDICS"

A *chef d'œuvre* painted by Rembrandt in the sad evening of his career is *The Syndics of the Cloth Hall*, now one of the chief treasures of the Amsterdam Gallery. The picture bears two signatures and the dates of 1661 and 1662. A similar subject had been represented by Aert Pietersz in 1599 in the *Six Syndics of the Clothiers' Hall*, which is also in the Rijks Museum.

PLATE LXVII.—PHILIPS DE KONINCK

(1619–1688)

DUTCH SCHOOL

No. 836.—"LANDSCAPE, A VIEW IN HOLLAND"

In a wide-spreading view of a flat country are seen many buildings and figures. In the middle distance to the left is a hawking party. A man is fishing and women are washing clothes in a stream in the foreground to the right.

Painted in oil on canvas.

4 ft. 4½ in. h. × 5 ft. 3 in. w. (1·333 × 1·6).

Rembrandt's remarkably simple composition was commissioned by the Guild of Clothmakers for the Cloth Hall. He has arranged the five dignitaries of the Guild seated round a table, with one attendant standing at the back. Although there are *pentimenti*, or corrections, in the picture and the original outlines of the faces have in part become blurred, this magnificent canvas, which is painted in rich reds, golds, and browns, must be accorded a high place in the artist's *œuvre*.

Probably his latest picture in the National Gallery is the *Portrait of a Woman* (No. 237), of 1666. Among his very latest pictures must be included the so-called *Jewish Bride*, of 1665, at Amsterdam, and the *Family Group*, of 1667–1668, in the Brunswick Gallery. The last work of all was, doubtless, the *Return of the Prodigal Son*, an awe-inspiring canvas of 1668–1669, which now adorns the Hermitage. By its pathos, breadth, simplicity and luminosity, it shows that though Rembrandt staggered under an overwhelming load of domestic sorrow, physical suffering, and mental grief, he continued working to the last.

The *Landscape with Figures representing the Story of Tobias and the Angel* in this Gallery (No. 72), although officially catalogued under Rembrandt's name, has for many years past been rejected by the leading English authority on Dutch painting, who considers it to be an English picture painted a century later. The *Christ Blessing Little Children* (No. 757) was bought from a private collector on the Continent as a genuine picture by the master in 1866 for £7000. It has, however, long been catalogued as of the "School of Rembrandt," and is generally accepted as being by G. van den Eeckhout.

New pictures from the hand of Rembrandt still from time to time come to light, but the aggregate of his authentic paintings hardly exceeds six hundred; to these must be added some three hundred etchings of the highest possible quality, and some fifteen

hundred drawings which were made not for others but for himself and as mediums for the expression of his own innermost thoughts. His works are scattered throughout the world. Many of them were formerly in English private collections, which have frequently been despoiled of late years to enrich the homes of Rembrandt's admirers in America. Very large sums are given privately to-day for an important picture of the highest quality by this master.

The death of Rembrandt van Rijn, "the son of Harman, the son of Gerrit, the son of Roelof," took place at Amsterdam on October 8, 1669; he then owned nothing but the clothes he was actually wearing and the paint-brushes he was using. The funeral of Holland's greatest painter is said to have cost but eleven florins. On the occasion of his tercentenary, some three years ago, his house in the Jodenbreestraat was purchased by the town of Amsterdam.

HIS ART

The art of Rembrandt, who never left his native land and who had as his contemporaries Hals, Rubens, and Velazquez, is so original and so "modern" that it makes a strong appeal to all those to whom the art of painting is of any concern. His influence, even on English art, cannot be over-estimated. The period of his full maturity, when his art had lost its vogue, coincided with the emancipation of the Dutch people from Spanish oppression. During the progress of these historical events the artists of Holland, with Rembrandt at their head, learned to paint on new principles, choosing subjects from the realities of human life. Thus the art of Holland, like the Dutch people, became free, Protestant, and intensely human, whereas the art of Flanders remained sacerdotal and aristocratic in tendency.

Rembrandt, the many-sided and profoundly creative genius who, in the absence of commissions, had the resourcefulness to

resort to painting portraits of himself, perfected for his own purposes the mysterious beauty of chiaroscuro which is first met with, in the masterpieces of Leonardo da Vinci and Correggio. Painting with greater breadth as the years went on, and handling his chiaroscuro with increasing effect, he was able to raise the most commonplace motives on to a higher plane of sentiment, deep pathos, solitary reflection, and wide vision, the surface of his paint being dexterously contrived to catch the light. He succeeded in executing portraits which are amongst the most strongly individualised ever painted.

REMBRANDT'S PUPILS

Nicolas Maes or Maas (1632–1693), who worked under Rembrandt from about 1650, is the only painter who can be conclusively proved to have been his pupil. The place of Maes in Dutch art will, however, be dealt with later on. Foremost among the many artists who at one time or another came under the direct influence of Rembrandt must be mentioned Govaert Flinck (1615–1660), who was born at Cleves and died at Amsterdam. When quite young he acquired the rudiments of his education under Lambert Jacobz at Leeuwarden; he afterwards worked under Rembrandt at Amsterdam, where his art may still be best studied. One of his earliest works, painted some four years after he first passed into the studio of the great Dutch master, is the *Isaac Blessing Jacob* of 1638, now in the Rijks Museum. The same museum now contains his *Four Masters or Chiefs of the Arquebusiers*, of 1642, the *Company of Captain Albert Bas and Lieutenant Lucas Conyn in* 1645, and the *Fête of the Civic Guard on the Occasion of the Peace of Münster*, of 1648; the last named picture includes his own portrait also. Flinck was employed by the authorities to paint these large compositions for the Town

Hall of the city. His *Portrait of a Girl* in the Louvre also shows the influence of his master. Flinck's pictures in England are far from numerous, although the Wallace Collection possesses a *Portrait of a Young Woman.*

Ferdinand Bol, who was baptized at Dordrecht in 1617 and died in 1680 at Amsterdam, where he had lived some forty years, was in all probability another of Rembrandt's pupils. His *Six Governors of the Nieuwe-Zijds Huiszittenhuis*, of 1657, the *Four Governors of the Hospital for Lepers*, and the *Three Lady Governors of the Hospital for Lepers*, of 1668, are in every way characteristic of Bol's art. His *Portrait of an Astronomer* in the National Gallery (No. 979) and his *Toper* in the Wallace Collection are also thoroughly representative. Had Bol remained faithful to the principles in which his art was developed he would have resisted the conventionality and pretentiousness which his later patrons exacted of him. He, however, forsook the sober figures of his earlier period for allegorial representations. His large portrait of a *Philosopher in Meditation*, in the Louvre, shows that his art was not fundamentally sound.

HERCULES SEGHERS

Hercules Seghers, or Hercules Pietersz (1590–1640), who was one of the most influential artists of his period, is to-day one of the least known of Dutch painters. His pictures in this country are very scarce, but the Edinburgh Gallery contains a *Landscape* by him. The art of Seghers, who had been a pupil of the Flemish painter, Gilles van Coninxloo, was affected by Rembrandt, on whom he in turn exerted a very considerable influence in the treatment of landscape in etching quite as much as in painting. Seghers may be said to have worked in advance of his time, and it is as well to note that Rembrandt was slightly his junior.

With Jan Victors or Fictoor (1620–1670) we pass to a much less capable artist who, doubtless, worked in the master's studio about 1635 to 1640. His *Isaac Blessing Jacob*, in the Dulwich College Gallery, exhibits his preference for Old Testament subjects treated on a large scale. Another large picture of the same subject by him is in the Louvre. His *Village Cobbler* in the National Gallery (No. 1312) is one of his smaller and more homely canvases and shows his art to greater advantage.

In Gerbrand van den Eeckhout (1621–1674) we meet with a pupil and imitator of Rembrandt. He is well represented in this collection by his *Wine Contract* (No. 1459), a signed and dated work of 1657. He in all probability also painted the *Christ Blessing Little Children* (No. 757), which is now officially catalogued as of the "School of Rembrandt." This large canvas, which was purchased in 1866 from Herr Suermondt of Aix-la-Chapelle as an imposing work by Rembrandt himself, is a good picture of its kind, but even to-day it is not worth the large sum paid for it. It is, however, only reasonable to point out that forty years ago the relationship and interdependence between the pupil and the master was less widely known.

Samuel van Hoogstraeten (1627–1678) was a native of Dordrecht, and became a pupil of Rembrandt at Amsterdam. In 1651 he visited Vienna, and in the following year painted the *Man at a Window*, now in the Imperial Gallery in that city. In 1663 he was in London. On stylistic grounds it would be reasonable to attribute to him the *Face at a Window* at Hampton Court (No. 371), where it is catalogued as being by an unknown artist, although it is labelled *The Jester of Henry VIII.*, by Holbein.

In Christoph Paudiss, who was born in Lower Saxony about 1618, and died at Freising in 1666, we are concerned with a German of mediocre ability, who became a pupil of Rembrandt

at Amsterdam. Three of his portraits are in the Dresden Gallery, but no picture by him seems to be in a public Gallery in this country.

BERNARD AND KAREL FABRITIUS

In any adequate list of Rembrandt's pupils we must include Bernhard Fabritius, who worked from about 1656 to 1672, residing for a time at Leyden. The National Gallery possesses his *Adoration of the Shepherds* (No. 1338) and a *Nativity of St. John* (No. 1339), both of which were purchased on the Continent in 1891. The best of the very few pictures painted by him is perhaps the *Supposed Portrait of Willem van der Helm, Architect of the Town of Leyden, with his Wife and Child*, now in the Amsterdam Gallery. Bernhard Fabritius was very strongly influenced by Karel Fabritius, who seems to have been born about 1624 and to have worked with Hoogstraeten in Rembrandt's studio in 1641. Karel's great claim to fame is based on his having been the instructor of that famous "small master," Jan Vermeer (or Van der Meer) van Delft. Karel, whose art made an impression on Pieter de Hooch, was about thirty years of age when he was killed in the explosion of a powder-mill at Delft on October 12, 1654. This event is depicted by Egbert van der Poel (1621–1664) in his *View in the Neighbourhood of Delft* (No. 1061).

To this already lengthy list of Rembrandt's pupils must be added the names of Aart de Gelder (1645–1727), of Dordrecht; Willem de Poorter, who flourished about 1630 to 1645; Salomon Koninck (1609–1656); and Gerard Dou.

GERARD DOU

Gerard Dou, who was probably the most popular, and certainly the most prosperous, of Rembrandt's pupils, was born at Leyden

in 1613. While quite a boy he was apprenticed to an engraver on copper, and then to a glass-painter. At the early age of fifteen he entered the studio of "the skilled and far-famed Mr. Rembrandt," who was seven years his senior. That he lived on familiar terms with the great Dutch master and his family is borne out by the numerous portraits which he painted of Rembrandt's father and mother. It is, however, as a painter of highly finished pictures that Dou is to-day best known. They are invariably painted on a very small scale; in fact his largest picture seems to be the *Quack Doctor*, of 1652, which is now in the Munich Gallery.

Gerard Dou may be said to have invented the "niche" or "window" picture. Such paintings, which are very numerous, are almost invariably given up to genre subjects and are usually signed. His touch is laboured and his method irritatingly precise. Labour, not inspiration, is the key-note of his life's work. He failed to realise that imitation is not art. His method was not unlike that of Pierre Mignard, his French contemporary; in fact the word *mignardiser*, coined from the name of the latter artist, might be used equally well to describe the meticulously executed achievements of either painter. Gerard Dou's life was, however, contemporaneous with the best period of Dutch art. In the period of Dou's full maturity his unenlightened craftsmanship and almost culpable industry enabled him to earn very large sums, and it is on record that one collector, Van Spiring, gave him a thousand florins a year for the pleasure of having the first choice of his annual output.

Dou seems to have held an important position in Leyden as early as 1644, when he played a leading part in the foundation of the Guild of St. Luke in that town. It was, however, not until some twenty years later that he painted his famous *Dropsical Woman*, now in the Louvre. This small picture, which is painted

on copper, changed hands in the eighteenth century for the large sum of 30,000 florins. The inscription,

"1663. G. DOV. OVT 65 JAER,"

has caused considerable dispute. It is now generally agreed that the picture was painted in 1663, although the last part of the inscription is not to be relied on, and may even have been added later. Another important work is the *Young Girl Selling Raisins* at Buckingham Palace, which is signed in full and dated 1672. Dou was invited by Charles II. to come to England, but it is very doubtful if he ever came over to this country.

Four pictures are officially assigned to Dou in the National Gallery. The *Painter's Own Portrait* (No. 192), which bears his characteristic signature, was bought in 1844 at the sale of Mr. J. Harman's collection for £131, 5s. The *Poulterer's Shop* (No. 825), which is signed in full under the pea-hen, passed through several French collections before coming into the possession of the late Sir Robert Peel, with whose collection it was acquired in 1871. The picture (No. 968) in this Gallery which passes under the official title of *The Painter's Wife* is incorrectly named, as Dou was never married; this small panel was bequeathed by Mr. Wynn Ellis. The *Supposed Portrait of Anna Maria van Schurman* (No. 1415) was purchased in 1894, but has not been generally accepted as being from the hand of Dou. Some of the more exacting critics have claimed it to be a work by Franz van Mieris the Elder. Although this panel is now rectangular, it appears to have originally been oval; it was subsequently rounded completely, and was eventually again rounded at the top. There is no evidence on which to establish the identity of this lady with the accomplished Anna Maria van Schurman, whose features are perhaps seen in the portrait (No. 1095) by Jan Lievens, another Leyden painter. Dou's art can be studied to great advantage in this country, as, in addition to the pictures already described

PLATE LXVIII.—AELBERT CUYP

(1620–1691)

DUTCH SCHOOL

No. 961.—"CATTLE AND FIGURES"

In this large composition four cows are depicted. In the background are the buildings, a windmill, and the church tower of Dordrecht. In the right-hand corner are a milkmaid and men. Luxuriant foliage fills up the foreground.

Painted in oil on wood.

2 ft. 2½ in. h. × 3 ft. 3½ in. w. (0·673 × 1·002).

PLATE LXIX.—AELBERT CUYP

(1620–1691)

DUTCH SCHOOL

No. 53.—"LANDSCAPE, WITH CATTLE AND FIGURES: EVENING"

Two dogs and a goat are depicted in the foreground. In the middle distance towards the left of the composition are three men watering their horses at a pond. Cows, a man on a dapple-grey horse, and a girl are seen towards the right.

The picture is signed on the bottom right-hand corner.

Painted in oil on canvas.

4 ft. 4 in. h. × 6 ft. 6 in. w. (1·321 × 1·981).

and several in private collections, the Wallace Collection contains a *Hermit* and a *Hermit at Prayer*. There is also a *Lady Playing on the Virginals* by him in the Dulwich College Gallery.

Nicolas Elias, surnamed Pickenoy, is one of the few important Dutch artists who are not represented in the National Gallery. He was baptized at Amsterdam early in January 1588. His death is usually placed within the limits of 1653 and 1656. The year 1657 is, however, found in the inscription on each of the pair of portraits which now belong to Mr. L. B. C. L. Muirhead, and which are characterised by luminous flesh-painting and exactitude of detail. His art is best represented in the groups and single portraits in the Rijks Museum, prominent among them being his early *Company of Captain Matthys Willemsz Raephorst and of Lieutenant Hendrick Lauruensz in* 1630. His pictures are rarely met with in this country.

VAN DER HELST

Nicholas Elias is best known as having been the master of Bartholomeus van der Helst (1613–1670), a native of Haarlem, who formed his style on that of Frans Hals. Van der Helst settled when quite young at Amsterdam, and eventually became one of the greatest of the Dutch portrait-painters. His *Portrait of a Young Lady* (No. 1248), which is said to represent a lady of the house of Braganza, is signed and dated 1645, and is, therefore, a comparatively early work. This Gallery also contains the *Portrait of a Lady* (No. 1937), which was purchased from the Marquess of Northampton in 1904 for a considerable sum. Van der Helst's figures are well drawn, but his large pictures are apt to lack æsthetic unity, the general effect of his large portrait groups being at times sacrificed to the excessive care expended on each figure, and to the unnecessary precision lavished upon details.

The Rijks Museum possesses his *Banquet of the Civic Guard Celebrating the Conclusion of the Peace of Münster*, which is signed and dated 1648, and the *Heads or Umpires of the Brotherhood of St. Sebastian*, of 1653. A small repetition of the latter picture is in the Louvre.

In our endeavour to unravel the tangled skein of Dutch seventeenth-century art, and to realise the prominent position occupied by Rembrandt, it is necessary to remember that the great Dutch master was temporarily influenced by the German artist, Adam Elsheimer (1578–1620), who, as we have already seen (vol. i. p. 216), forms the connecting link between the art of Germany and that of Holland.

A. BLOEMAERT

Abraham Bloemaert (1564–1651), a painter of no very great power, became the instructor of several second-rate artists. In this group must be included Andries Both (1612–1650), Jacob Gerritsz Cuyp (1594–1652?), and Wybrand de Geest (1590–1659), none of whom is represented in the National Gallery. Andries Both had a younger brother Jan, who was born about 1610 and died after 1661. Jan Both acquired the first rudiments of his art from his father, a painter on glass, who placed him afterwards with Bloemaert. As he worked in Rome, Jan Both's landscapes were nearly always Italian and notable for the golden tone of the atmosphere, the composition showing also a strong influence of Claude Lorrain. Both's *Landscape, a Party of Muleteers* (No. 71), was presented to the nation in 1826 by Sir George Beaumont, and his *Rocky Italian Landscape* (No. 956), *Cattle and Figures* (No. 957), and *Outside the Walls of Rome* (No. 958) were bequeathed by Mr. Wynn Ellis in 1876. His largest picture in this Gallery, *An Italian Landscape* (No. 1917), is apparently entirely from his hand, but the

Landscape with Figures (No. 209) is executed with the assistance of Cornelis Van Poelenburgh (1586–1667), who studied under Abraham Bloemaert before going to Italy. Poelenburgh's *A Ruin, Women Bathing* (No. 955) is of less importance than several pictures by him at Hampton Court.

Another pupil of Abraham Bloemaert was Gerard Honthorst (1590–1656), who visited Italy and there imitated the style of Caravaggio. Honthorst, who is also known as Gherardo della Notte ("Gerard of the Night") from his having painted with studied effects of light and shade, was employed in England in 1628 by Charles I. He painted the large portrait group of *George Villiers, Duke of Buckingham, and his Family*, now at Hampton Court. His *Peasants Warming Themselves* (No. 1444) is lent to the National Gallery by the Victoria and Albert Museum.

Jan Baptist Weenix (1621–1660), another unimportant artist, worked under Bloemaert before travelling in Italy. His *Hunting Scene* (No. 1096) was presented by the trustees of the British Museum in 1880.

ADRIAEN BROUWER

In Adriaen Brouwer we meet with an artist who may be classed as either Dutch or Flemish; his art is indeed a remarkable combination of the characteristics of the two Schools. He died late in January 1638, aged thirty-two; he must, therefore, have been born in 1605 or 1606. His funeral cost but eighteen stivers. Brouwer received his training as an artist in Holland, and became a pupil of Frans Hals at Haarlem apparently when about fifteen years of age. His precocious genius and the rapid development of his talent had earned for him a great reputation by the time he was twenty years old. Throughout his short career he seems to have led a riotous existence and frequented the lowest kind of tavern Fond of practical jokes, negligent of his appearance, and

frequently in debt, he nevertheless, as a painter, was a genius of whom any country might be proud. His drawing is as excellent as his powers of observation are remarkable; his touch is surprisingly sure and his figures are intensely individual.

After 1631 Brouwer settled in Antwerp, where he seems to have resided for the rest of his very short life. He there came under the influence of Peter Paul Rubens, who so greatly esteemed his art that he owned seventeen of his pictures. As a painter of genre subjects Brouwer, by the subtlety of his art, outshone his Flemish contemporary, David Teniers the Younger (1610–1690). Brouwer's pictures are very scarce, quite small, never dated, and rarely signed. Very few of his pictures are in England, and the *Tavern Scene*, now in the National Gallery, is not the property of the nation, being only lent by Sir Hickman B. Bacon. It is characterised by much rough mirth and rude merriment. On close inspection it will be seen that the picture has been freely repainted. A comparison of the picture with the original drawing in the Albertina Museum at Vienna will show how and for what purposes the treatment has been varied in quite recent times.

Brouwer's *Landscape* (with a wreath of fruit and flowers by Daniel Seghers, who is not to be confused with Hercules Seghers) is in the collection of Lord Ellesmere at Bridgewater House; it is an excellent production, and was purchased in Russia as a work by Rembrandt. The *Interior of an Ale House* in the Dulwich College Gallery and the *Boor Asleep* in the Wallace Collection are also of the highest quality. The Louvre possesses five admirable examples of his art, but the Munich Gallery far surpasses any other collection in the seventeen magnificent panels it contains, nearly all of them hanging in one room.

Brouwer had a considerable influence on the genre painting of his day, and was the master of Joos van Craesbeeck (1606–1654?), who is, however, not represented in the National Gallery.

DOU'S PUPILS

The number of Dutch artists is so large and the aggregate of their pictures is so enormous, that it is difficult to deal with them in any logical order or to trace the various influences to their furthest extent. It may, however, be as well to point out at this juncture who were the pupils of Gerard Dou. Few of them were of any real importance, but foremost among them must be mentioned Gabriel Metsu (1629?–1667), who will be dealt with at great length later on. Dou's favourite pupil was Frans van Mieris (1635–1681), whose pictures were highly esteemed in his day; his *Lady in a Crimson Jacket* (No. 840) is painted on copper. Others are Cornelisz van Slingelandt (1640–1691), Godfried Schalcken (1643–1706), who worked at one time in England and is represented in this Gallery by four small compositions (Nos. 199, 997, 998, 999), and Dou's own nephew, Dominicus van Tol (1631–1676). Under this heading may be classed such unoriginal painters and imitators as Bartholomeus Maton, Mathijs Naiveu (or Neveu), Gerrit Maes, and Karel de Moor. Quiringh Brekelenkam, whose *Interior with Figures* (No. 1329) in the collection was purchased out of the Walker Bequest, is a painter of greater merit.

Up to this point, as we have seen, a just appreciation of Dutch art is best formed by a careful and detailed study of the more important of the works of Rembrandt and Frans Hals, their achievement being far superior to the productions of the earlier portrait-painters in Holland.

It has been necessary for us to supplement a review of the life-work of Rembrandt and Hals by making a passing reference to the position occupied by the more important of their pupils, who in turn exerted an influence, not always for good, on their followers.

When the country had become Protestant in religion, free in thought, individual in character and somewhat free in manners, only such pictures were required as harmonised with the homely surroundings of the now prosperous burghers. They were for the most part painted on panel, were of small dimensions, and depicted the events and the pleasures of a rather prosaic home life. In this way historical figure and portrait painting were gradually replaced by genre painting. Genre painting depicts the ordinary events of everyday life—the homely surroundings, the common experiences and the repeated incidents of an actual existence. The limitations of this branch of art must exclude the noblest and loftiest thoughts to which man has risen and end in merely catering for the intelligent, but not intellectual, curiosity of common folk. Deep thought can rarely enter into the humdrum existence of those who are satisfied with genre painting. Such pictures will naturally be replete with close observation and teem with elaborate detail, which is not referred to a great end but is calculated to appeal to the eye rather than to the mind.

Genre painting made a furtive entry into art in Italy, but only at a time when Italian art had become little more than a name and had ceased to be worthy of our serious consideration. Excepting always the works of Tiepolo, Canaletto, and Guardi, we may almost ignore the native schools of painting in Italy in the seventeenth and eighteenth centuries. In the first quarter of the seventeenth century the French artists, Nicholas Poussin and Claude Lorrain, went to live in Rome. About the same time some of the less capable Dutch artists went, in many instances while quite young, to Italy, which country Rembrandt had always refused to visit. A typical instance of this new movement is Pieter van Laer, who was born in 1582 at Haarlem, where he died in 1642. He went to Rome in 1623, and soon acquired the habits of the country in which he lived until 1639. He there devoted his

talent to the representation of country fairs and rural scenes. It was, doubtless, from his preference for such subjects, which are called *Bambocciate* by the Italians, that he acquired the nickname of Bamboccio.

Scenes of a similar kind are met with in Flemish art of the same period, but their treatment by the Flemish artists is in every way superior to the insipid productions of Pieter van Laer, who was at the height of his career when Rubens in 1636 painted his masterly *Kermesse*, which is now in the Louvre. Bamboccio's paintings are not to be met with in any of the large London Galleries, but his *Classical Ruins with Figures* and a *Bandit's Cave* in the Fitzwilliam Museum at Cambridge indicate the inferior position he occupies in the art of Holland.

It was an easy step to pass from subjects of this kind to the cavalry charges and rustic scenes which occupied the brush of Esaias van de Velde (1590?–1630), notably in his small circular panel of *The Skirmish*, in the Glasgow Gallery. This artist and Adriaen P. van der Venne (1589–1662) may indeed be regarded as the earliest native painters of such subjects in Holland and the real founders of genre or imitative painting in that country.

Their contemporary, Henrick Avercamp (1585–1663?), depicts scenes in which he shows a great preference for the painting of snow; his chief aim was to distribute over his entertaining compositions numerous figures in very varied attitudes, the landscape being only an accessory and not insisted on for its own sake. His *Winter Scene* (No. 1346) and his *Scene on the Ice* (No. 1479) are signed with his monogram and are thoroughly characteristic.

ADRIAEN VAN OSTADE

In Adriaen van Ostade (1619–1685) of Haarlem we meet with a prolific painter of much greater ability and more enduring

charm, although at times he is apt to become mechanical. After being a pupil of Frans Hals at Haarlem, he opened his own studio in that town. He was also influenced by Rembrandt. His *Alchymist* (No. 846, Plate LXIV.), which is signed and dated 1661—the signature is on the wooden shovel hanging against the wall—is one of the best of the Dutch panels which passed to the National Gallery from the collection of Sir Robert Peel. His *Village Schoolmaster*, now in the Louvre, was painted a year later; its having been sold four times between 1767 and 1784 for more than 6000 livres shows the popularity it has long enjoyed. To-day it is not only Ostade's oil-paintings but his drawings and etchings which are highly prized. He counted among his pupils Cornelis Dusart (1660–1704), who is unrepresented at Trafalgar Square, and Cornelis Pietersz Bega (1620–1664), whose *Philosopher* (No. 1481) was presented to this Gallery by the late Mr. Martin Colnaghi in 1896.

Adriaen was the brother and master of Isack van Ostade of Haarlem (1621–1649). This short-lived artist principally painted landscapes and frozen river scenes; his *Frost Scene* (No. 848) and his *Frozen River* (No. 963) are characteristic. He, however, also painted such subjects as *The Village Scene* (No. 847) and *A Farm-yard Scene* (No. 1347); the latter, which is signed in full, was purchased in 1891 on the Continent.

PHILIPS WOUWERMAN

Although he lived to be only forty-nine years of age, Philips Wouwerman (1619–1668) must have painted over a thousand pictures, which are notable for their crowded and elaborate composition. In his earliest paintings he was evidently influenced by Pieter van Laer. In his prime his art was technically of high merit, the aerial perspective, the careful composition and well-observed colour being

PLATE LXX.—GABRIEL METSU

(1630 ?–1667)

DUTCH SCHOOL

No. 839.—"THE MUSIC LESSON"

Beside an open virginal a lady is seated in profile to the right; she hands a sheet of music in her right hand to a gentleman who sits to the right and is conversing with her. He holds a tall wine-glass in his right hand. On a table by his side is a violin. On the floor at his feet is a jug. On the wall at the back hang two pictures; the one on the left is a "Twelfth Night Feast," by Metsu, in a gilt frame; the other is a "Landscape," by J. Ruisdael, in a black frame. There is a long Latin inscription on the virginal.

The picture is signed "G. Metsu" at the top right-hand corner.

Painted in oil on canvas.

1 ft. 3 in. h. × 1 ft. ½ in. w. (0·381 × 0·317).

noteworthy features. It was only in his very latest pictures that he became careless and indulged in heavy and flat execution. He was particularly fond of painting aristocratic cavaliers and well-bred country people of rank enjoying their daily pleasures, but one soon tires of his soldiers, robbers, and horses artfully arranged in canvases which are at times painted on a larger scale than the pictures of his contemporary artists. A century ago no private collection was thought to be complete unless it contained at least one of his works, and in many instances a large number were hung side by side. His *Suttler's Booth*, or *Le Coup de Pistolet*, a *Cavalry Skirmish*, and a *Horse Fair* are among the treasures at Buckingham Palace. He is seen to some advantage in nine pictures in this collection. Of these perhaps the best are the *Battle* (No. 976), the *Halt of Officers* (No. 878), and the *Interior of a Stable* (No. 879). He had a younger brother, Jan Wouwerman (1629–1666), whose *Landscape* (No. 1345) is fully signed, and another brother, Pieter (1623–1683), whose *Sandhills with Figures* and *Sandbank with Traveller* are in the Dulwich College Gallery. An artist named Pieter Wouwerman travelled to France, and there painted the *Vue de la Tour et de la Porte de Nesles à Paris en 1664*, which is now in the Louvre. Philips Wouwerman had an influence also on Johan van Huchtenburgh (1646–1733), whose *Battle* (No. 211) was bequeathed to the National Gallery in 1846.

Hendrick Martensz Sorgh, who is also known by the name of Rokes, was born at Rotterdam in 1611, and was buried there in 1670. He is one of the less capable of the Dutch painters. His pictures are often met with, notably in the Amsterdam Gallery. Our National Collection possesses his *Boors at Cards* (No 1055) and a *Group of Two Figures Drinking* (No. 1056.)

Painters in the hazy, humid atmosphere of Holland were naturally colourists rather than great draughtsmen, and melting tones characterise the best pictures of the school in which form is relatively unimportant and outline generally indefinite.

CONVERSATION PIECES

As the country became more prosperous and peace more assured, the natural development of painting was towards depicting domestic and music scenes; in this way the earlier forms of genre painting gave way to the decorative treatment of well-garnished interiors and "conversation pieces." In the representation of such scenes the Dutch painters rapidly proved themselves to be exceptionally gifted. About the middle of the seventeenth century amateurs showed an ever increasing preference for smooth, high-toned, minutely finished cabinet pictures painted on wood or on copper, and their demands were rapidly supplied. Indeed it was these elaborately executed compositions, containing for the most part two or three figures, which proved the final blow to Rembrandt's material prosperity about the time that he was painting his *Syndics.*

It becomes increasingly difficult to classify the "small masters" who industriously occupied themselves with "conversation pieces," nor is it always of any real importance where they were born, in what school they were brought up, or in what towns they were active.

GERARD TERBORCH

Gerard Terborch, or Terborgh (1617–1681), was one of the creators of this new style of portraying the aristocratic, or at least the well born, busy with their music lessons, concerts, and other occupations. He learnt the first principles of his art from his father, an artist who had travelled in Italy. From 1632 to 1635 he studied at Haarlem under Peter Molyn the Elder (1595–1661), who had been born in London and had settled in Haarlem about

1616. It is evident from Terborch's dated drawings, some of which go back as far as 1625 and 1626, that he was destined for an artistic career from his earliest years. One of his earliest signed and dated paintings is his *Consultation* in the Berlin Gallery, of 1635, in which year he came to England. It is not known how long he remained in this country, from which he travelled to Italy.

THE PEACE OF MÜNSTER

Terborch was at Amsterdam in 1641, and from 1646 to 1648 he resided at Münster, where he painted his masterpiece, the *Peace of Münster*, now in this Gallery (No. 896, Plate LXV.). This precious picture, which is painted on copper and is signed with the words "G. T. Borch. F. Monasterii A°. 1648" on a tablet placed on the wall in the upper left-hand corner of the composition, represents the Delegates of the Dutch United Provinces and the Plenipotentiaries of Philip IV. of Spain assembled in the Rathaus at Münster, in Westphalia, on May 15, 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Dutch and the Spanish, which had been drawn up on the 30th of January previously at Osnabrück. The picture is, therefore, a historical document of the greatest significance, as well as a painting of the highest merit, and commemorates the first recognition by Spain of the Independence of the United Provinces after the Eighty Years' War. This event must not be confused with the Peace of Westphalia, which was drawn up on the 8th of September of the same year, and proclaimed on the 24th of October following. The Plenipotentiaries of Spain are seen resting their hands on a copy of the Gospels open before them on the table to the right of the composition. The six Delegates of the United Provinces are depicted holding up their right hands. In the

extreme left-hand corner of the picture, behind the officer who stands and rests his left hand on the chair, the painter has given us his own portrait. The chandelier, which bears a representation in metal of the Madonna and Child, still hangs in this same large room on the ground floor of the Town Hall at Münster. The hand of a master is everywhere apparent in this small group. Every one of the portraits has obviously been painted from life, yet one hardly perceives that each figure has posed to the painter.

Terborch valued this *chef d'œuvre* at 6000 florins, but was never able to obtain that sum for it; it therefore remained in his possession during his life. At his death it belonged to a relative, and was still the property of one of his descendants in 1721. It passed thence to the van Leyden Gallery. The picture subsequently came into the possession of Prince Talleyrand, and, by a curious chance, was hanging in the room of his hotel in Paris at the signing of the Treaty of 1814. It had been sold for £640 in 1804, and was bought by Buchanan, the picture-dealer, in 1817, subsequently fetching £1390 at the sale of the Duchesse de Berri in 1837, when it was acquired by Prince Demidoff for his Gallery at San Donato near Florence. At the Demidoff sale in 1868 it was bought by the Marquis of Hertford for £7644, Sir W. Boxall, the Director of the National Gallery, bidding up to £6000. At the death of the Marquis the painting passed to Sir Richard Wallace, who in 1871 presented it—it is said with some difficulty—to the National Gallery.

After this achievement Terborch was taken to Spain by the Conde de Peñaranda, but his proficiency and success in that country—Velazquez was at the time travelling in Italy—occasioned considerable jealousy, and caused his early departure after he had been honoured by Philip IV. He seems to have travelled back through France. From 1650 to 1654 he resided at Zwolle,

PLATE LXXI.—PIETER DE HOOCH

(1629–1677 ?)

DUTCH SCHOOL

No. 834.—"INTERIOR OF A DUTCH HOUSE"

Two cavaliers in gorgeous attire are seated at a table by a large double window to the left of the composition. A lady with her back to the spectator stands by the window and holds a glass in her right hand. To the left on the back wall hangs a map. Further to the right, over the mantelpiece, hangs a large picture in a black frame. From the right a serving-maid enters; she carries in her right hand a pan of burning charcoal.

The picture is signed "P. D. H.," on the table in the left foreground by the window.

Painted in oil on canvas.

2 ft. 5 in. h. × 2 ft. 1 in. w. (0·737 × 0·635).

PLATE LXXII.—PIETER DE HOOCH

(1629–1677 ?)

DUTCH SCHOOL

No. 835.—"COURT OF A DUTCH HOUSE, PAVED WITH BRICKS"

A woman taking a little girl's left hand and carrying a dish in her left hand is coming down some steps to the right; in the right foreground are a yard-broom and a pail. In the left half of the picture is a porch composed of red brick and stone, and let in the wall above is a stone bearing an inscription. At the far end of the passage which connects the courtyard with other buildings in the background, stands a woman with her back turned to the spectator.

The picture is signed "P. D. H. A°. 1658," on a stone built into the bottom left-hand side of the porch.

Painted in oil on canvas.

2 ft. 5 in. h. × 1 ft. 11½ in w. (0·737 × 0·596)

where he had been born. Later on he lived at Deventer until his death.

His *Guitar Lesson* (No. 864) serves to remind us that he was himself well born, and that he invariably portrays dignified ladies and courteous gentlemen—it was at that time not customary for gentlemen to remove their hats in the presence of ladies—who take life calmly in pleasant recreation. The humours of the boors, such as Brouwer depicts, have no interest for Terborch. Notice the superb treatment of the fabric of the table-cloth, the gold embroidery on the lady's yellow and white satin dress. The play of light on the silver box and on the candlestick on the table, the little spaniel behind the lady's chair, and the ace of spades on the floor are all worthy of attention. The figure of the lady in this canvas is to be met with again in the *Lady Playing the Lute* in the Cassel Gallery. The *Guitar Lesson* has changed hands nine times during the last one hundred and forty years. It was sold in 1767 for £112, in 1772 for £144, in 1777 for £192, in 1781 for £234, in 1808 for £520, in 1812 for £600, in 1825 for £972, and in 1826 for £966. The picture passed to the National Gallery with the Peel pictures in 1871, and is now worth more than all these different sums added together. It does not, however, compare favourably with the superb *Concert* in the Berlin Gallery.

The *Portrait of a Gentleman* (No. 1399, Plate LXVI.) was bought by the nation at the purely nominal price of £75 from Sir Charles Eastlake. The treatment of this man in a broad-brimmed sugar-loaf or steeple hat of black felt trimmed with black ribbons, shows that Terborch could paint a single figure as successfully as a large group. The companion *Portrait of a Lady* passed through a London sale-room a few years ago.

Terborch was the master of Caspar Netscher (1639–1684), whose *Blowing Bubbles* (No. 843), *Maternal Instruction* (No. 844), and *Lady*

Seated at a Spinning Wheel (No. 845), were all formerly in the Peel Collection, and are all in every way superior to the very bad *Supposed Portrait of George, First Earl of Berkeley* (No. 1332), which is signed and dated 1679.

LANDSCAPE PAINTERS

As early as the fifteenth century the painters of the Netherlands showed by the detailed treatment of their landscape backgrounds a partial recognition of, although not an intimate acquaintance with, the varied aspects of nature. In some of the pictures by the Van Eycks we find the palmetto and flowering plants, including the mullen, teasel and white nettle, growing in the foreground. In their panels we at times also meet with snow-capped mountains. All this shows that they realised the significance of the natural setting which they gave to their religious pictures. Yet in all Eyckian paintings the landscape is merely artificial. Landscape painting was, however, in time to become an independent art, and during the sixteenth century seems to have had an ever increasing attraction. In the engravings of Lucas van Leyden, and in the pictures of Geertgen tot St. Jans, a delicate feeling for landscape is revealed. Before long landscape is employed not merely as a vague background or as a decorative accessory, but as a real study made direct from nature.

The fact that the Dutch had fought with swamp and water as well as with the soldiers of Spain, struggling against overwhelming odds for their very existence, indicates that when the day of victory came their very independence would build up for them a system of landscape painting on a purely national basis. This is, indeed, what gradually happened in the first and second quarters of the seventeenth century.

JAN VAN GOYEN

The influence of Hercules Seghers and of Rembrandt in this branch of painting has already been pointed out, but the master mind of this new tendency was Jan van Goyen (1596–1656), who laid the foundation of a self-centred school of landscape painting in Holland, and may be said to have liberated it from the impediments which beset it. His ever handy sketch-book and his vivid imagination enabled him to prepare the way for Jacob van Ruisdael, who, at the time of Van Goyen's death, had become the best of Holland's landscape painters. Jan van Goyen, who was born at Leyden just ten years before Rembrandt, is represented in the National Gallery by a *Landscape with Figures* (No. 137), a *Winter Scene* (No. 1327), of 1642, and a *River Scene* (No. 151) which is signed and dated 1645. He was the pupil of Esias van de Velde, with whom we have already dealt. Van Goyen was a restless, nervous, and industrious artist, whose propensity for gambling in bulbs and other speculative properties kept him in constant monetary difficulties. He lived in the days of Tulipomania, when gambling in tulips, which had been introduced into the Netherlands from Constantinople, caused great financial disaster. This mania raged from 1637 to 1650. Pictures by A. J. van Cross often pass under the name of Jan van Goyen.

Salomon van Ruysdael (1600?–1670) was a native of Haarlem and the uncle of Jacob van Ruisdael; we have of his an early *Fishing in the River* (No. 1439) and a *Landscape* (No. 1344), of 1659.

It is now proved that Aert van der Neer was born at Amsterdam in 1603, and died there in 1677. He does not seem to have painted any pictures until he was thirty-five years of age, one of his earliest works being a *Landscape* in the Amsterdam Gallery (No. 1718). Six of his pictures are now at Trafalgar Square, one of them, *Dawn*

(No. 2283), having been quite recently bequeathed by Mr. Martin Colnaghi. It seems to be a popular delusion that he painted moonlight scenes only.

PHILIPS DE KONINCK

In Amsterdam also was born Philips de Koninck (1619–1688), who became a pupil of Rembrandt. His *Landscape, a View in Holland* (No. 836), which was purchased with the Peel Collection in 1871, is the subject of one of our illustrations (Plate LXVII.). In this, as in his *Hilly Woody Landscape* (No. 974), we have groups of sportsmen and their dogs shown in a wide-spreading landscape, which includes a detailed treatment of the objects seen on the distant horizon.

AELBERT CUYP

We possess no picture by Jacob Gerritsz Cuyp (1594–1652?), the father of Aelbert Cuyp, who was born at Dordrecht, a town which produced only a very limited number of artists. Aelbert Cuyp (1620–1691), who was also the nephew of Benjamin Cuyp (1612–1652), is exceedingly well represented in our National Collection, which has ten of his pictures, the smaller ones painted on wood and the large ones on canvas. His *Man's Portrait* (No. 797) depicts a man of fifty-six years of age with a grey moustache and beard, wearing a white collar and a small, black skull-cap. This life-size portrait, which is fully signed and dated 1649, was purchased in 1869 for £900. It is painted on an octagonal panel enclosed in an oval frame. The large *Cattle and Figures* (No. 961, Plate LXVIII.) is an evening scene at milking-time, four cows and a milkmaid with her milking-cans in a pasture being outlined against a view of the church and houses of Dordrecht together with a farm and a windmill. The canvas contains four figures,

PLATE LXXIII.—JAN VERMEER VAN DELFT

(1632–1675)

DUTCH SCHOOL

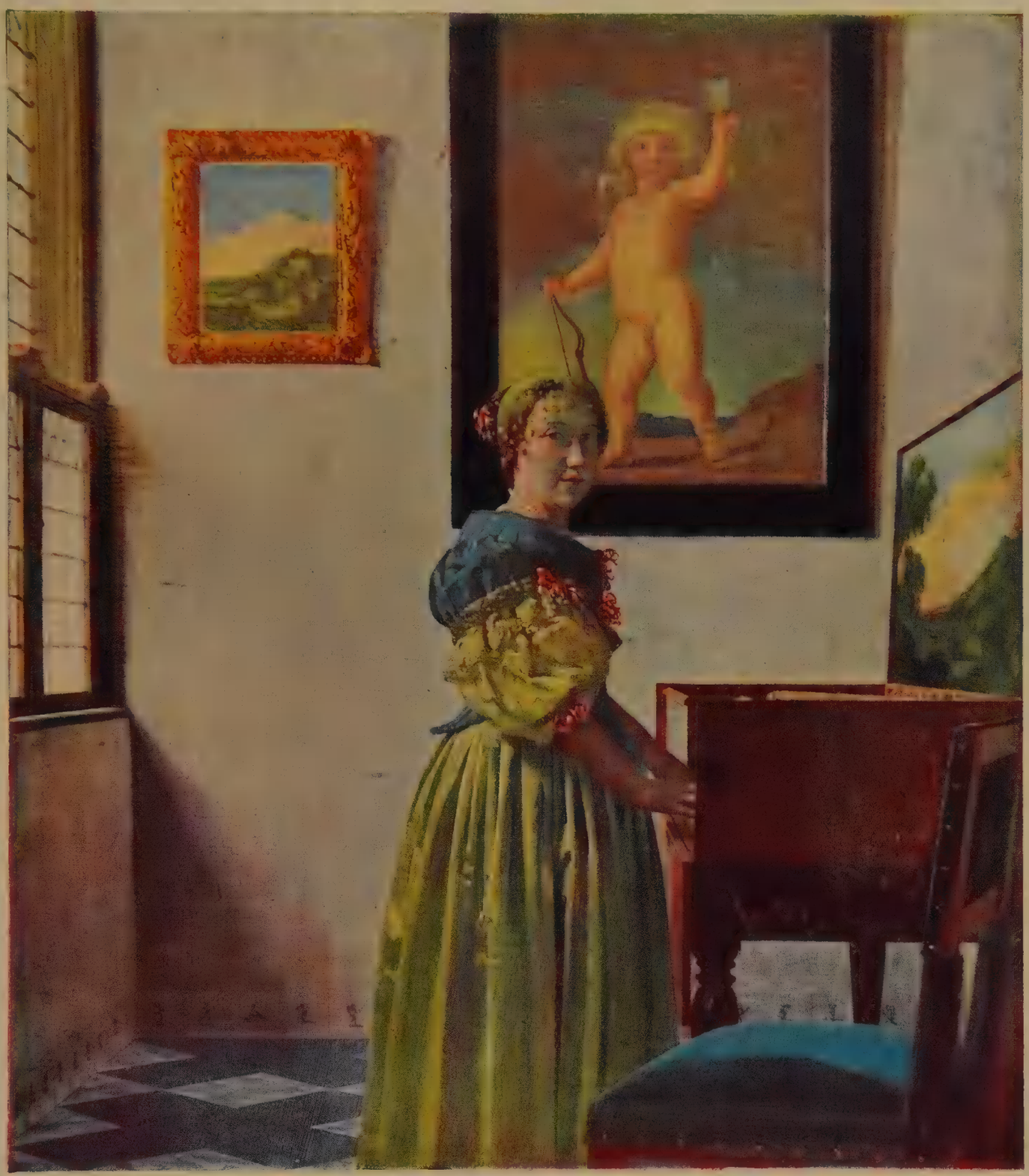
No. 1383.—"A YOUNG LADY AT A SPINET"

A young lady wearing a white satin dress and a blue silk bodice is standing before a spinet. Light streams in through the casement on the left. On the wall hangs a picture of "Cupid," which is enclosed in a black frame. There is also a small "landscape," enclosed in a gilt frame.

Signed "J. V. Meer" (the J. and M. intertwined), on the side of the spinet.

Painted in oil on canvas.

1 ft. 8 in. h. × 1 ft. 6 in. w. (0·508 × 0·457).



and is known as the "Large Dort," to distinguish it from another but smaller picture, the "Small Dort" (No. 962). The landscape is, as so often in Cuyp's sunny compositions, flooded with golden sunshine, a style which has earned for him the nickname of the "Dutch Claude," that French master having been the first painter to "place the sun in the sky." A sunny atmosphere also pervades his *Landscape with Cattle and Figures, Evening* (No. 53, Plate LXIX.), a signed work, which was one of the earliest purchases made by the Gallery in 1824. No Gallery in Europe contains so many important pictures by Aelbert Cuyp as the Dulwich College Gallery, which glories in sixteen of his works, three times as many as the Amsterdam Gallery possesses. Although Cuyp gave up most of his time to landscapes, nearly six hundred of which still exist, he also painted a large number of portraits, several interiors of stables, cow-houses and churches, as well as a few genre pictures and still-life pieces. Jacob Van Stry (1756–1815) and his brother, Abraham Van Stry (1733–1826), and the English Royal Academician, T. Sidney Cooper (1803–1902), endeavoured, with a lamentably small degree of success, to imitate him.

It is impossible to say in what year Jan Wynants, a landscape painter of Haarlem, was born. Apparently any date between 1605 and 1625 may in the course of time be shown to be the right one. It is, however, known that after 1660 he settled at Amsterdam, where he died after the 18th of August 1682. Eight of his pictures are now in the Amsterdam Gallery, but our Collection only contains half that number. The most effective of these is the *Landscape with a Hilly Country in the Distance* (No 883), which is signed and dated 1659, the figures having apparently been inserted by Adriaen van de Velde, who rendered his fellow-artist this signal service on at least a hundred occasions. The year 1641 is the earliest date found on any picture by Wynants.

In Allart van Everdingen (1621–1675), who, like Gerard

Terborch, had studied under Pieter Molyn at Haarlem, we meet with an artist who travelled to Norway and painted many rocky scenes and waterfalls in that country, thus introducing into the art of Holland a new element of scenery. His *Landscape with Water-mill* (No. 1701) is in this Gallery, and a *Landscape with Waterfall* is in the Wallace Collection.

By the hand of Pieter Symonsz Potter (1597–1652) is the *Stag Hunt* (No. 1008), the date on which is illegible. He was the father of the celebrated Paul Potter, who was born in 1625 and died in 1654 at an early age. Paul Potter is celebrated as an animal and landscape painter, but his large pictures, such as the famous *Bull* in the Hague Gallery, are generally speaking not of a very high order. He studied nature at first hand, and his simple cattle pictures, in which his knowledge of animal anatomy is adequate, are superior to his other compositions. He is seen to advantage in the *Old Grey Hunter* (No. 1009) and the *Landscape with Cattle* (No. 849). The latter appears to have been painted three years before his death.

JACOB VAN RUISDAEL

The greatest of all Dutch landscape painters, with the possible exception of Jan van Goyen, is Jacob van Ruisdael, who was born at Haarlem about 1628 or 1629, and died there in 1682. He probably studied under his uncle, Salomon van Ruysdael, at Haarlem, but worked in Amsterdam from 1657 to 1681. It is possible that his father, Isack van Ruisdael, a picture-dealer and frame-maker, may have been a painter also and have given him some instruction.

He occupied himself more especially with undulating country, tall trees, and rushing waterfalls. He also painted distant views, his *Castle of Bentheim*, of 1654, in the Collection of Mr. Otto Beit,

standing out as one of his greatest achievements. It is also one of his largest pictures. It has a glamour all its own. He is at times conventional and is over-fond of dark backgrounds in which brown predominates, but much of this may be due to the tones of his colour having darkened in time. The influence of Everdingen's Norwegian views is discernible in *The Water-mills* (No. 986) and the *Rocky Landscape with Torrent* (No. 987). His *Landscape with Waterfall* (No. 627) is a good picture, and bears the somewhat unusual signature, "J. Ruijsdael, f.," his name more often being spelt "Ruisdael," as in the signature on the *Waterfall* (No. 855). The *Old Oak* (No. 988), which is inscribed with his monogram, is one of the six pictures bequeathed by Mr. Wynn Ellis in 1876. The largest, the best hung, and the most impressive of these is the *Landscape, an Extensive Flat-wooded Country* (No. 990). It has apparently suffered from bad treatment in the past. The *View on the Shore at Scheveningen* (No. 1390), which was bought for £3045 at the sale of the Bingham-Mildmay Collection in 1893, is one of the best landscapes in the whole Gallery. The *Landscape with Waterfall* (No. 628) is not very convincing. Like several of the leading Dutch painters, Ruisdael died in poverty.

At Haarlem worked Isack van Ostade (1621–1649), the younger brother and pupil of Adriaen van Ostade. Although he lived only twenty-eight years, he left a large number of landscapes, notably the *Frost Scene* (No. 848), a small panel which hangs in the Peel Room (Room XII.). His *Village Scene* (No. 847), the *Frozen River* (No. 963), and the *Farm-yard Scene* (No. 1347) are of less merit than the *Winter Scene* in the Wallace Collection.

GABRIEL METSU

Gabriel Metsu (1630–1667) was a native of Leyden and a pupil of Gerard Dou. He remained in Leyden until 1654, but at a later date he was working in Amsterdam, where shortly afterwards he

seems to have learnt from Rembrandt something of the chiaroscuro and warmer tones that distinguish the pictures of his middle period. Towards the end of his life his paintings showed a tendency to be over-finished, in accordance with the spirit of the time. Metsu's art is, nevertheless, of such a high order as to place him second only to Terborch among the Dutch "Conversation Painters." Metsu delights in depicting *la vie intime*, as we see from the *Young Man and Woman at Table*, now in the Amsterdam Gallery, the *Officer Receiving a Young Lady*, in the Louvre, or the *Letter Writer Surprised by her Husband*, in the Wallace Collection. The last-named picture is signed on the envelope placed on the table. The *Drowsy Landlady* (No. 970, Plate LXX.) in the National Gallery is a small panel and is signed on the slate placed on the table, the signature taking the unusual form of "G. METZU"; the artist more often spelt his name with an "S." Another variation of spelling is to be met with in the "G. Metsue," which occurs in the *Letter Writer* in the Collection of Mr. Otto Beit. The small panel of *The Duet* (No. 838) and the rather smaller canvas of *The Music Lesson* (No. 839) are among the most precious pictures which passed to the Gallery from Sir Robert Peel in 1871. In fact, one at times wonders how the Gallery could have ever—at no matter what cost—occupied high rank among the Museums of Europe in its possession of Dutch pictures, if the Peel Collection had not been acquired for what is now seen to be a ludicrously small amount. Notice in the *Music Lesson* the large figure picture in a gold frame and a landscape contained in a black frame hanging on the back wall.

PIETER DE HOOCH

The art of Pieter de Hooch is seen to great advantage at Trafalgar Square, where three of his best pictures have found a home. He was born late in 1629 at Rotterdam, a town which

played a very unimportant part in the history of Dutch art. It is far from certain what master taught him the technical details of his art, but the influence of Karel Fabritius and Jan Vermeer van Delft, his junior, is clearly marked. He seems to have lived at Leyden and at Delft, but it is especially the latter town which is seen reflected in his pictures, to comparatively few of which a definite date can be assigned. *The Courtyard of a Dutch House* (No. 794), which is signed "P. D. H." and dated 1665, was purchased at the famous Delessert sale held in Paris in 1869 for £1722. The housewife, standing in the foreground with her back turned to the spectator, is addressing a few remarks, doubtless of a very homely order, to her maid-servant, who is engaged in dishing a fish by the side of the pump outside the house. The yard, which is that of the painter's own house at Delft, and is represented also in another picture (No. 835) in this Gallery as well as in the *Family in the Courtyard of a House,* now in the Academy at Vienna, is paved with bricks. Through a doorway, towards the left of the composition, a gentleman is seen walking briskly. The *Interior of a Dutch House* (No. 834, Plate LXXI.), another of the Peel pictures, is full of the highest pictorial qualities. As it is one of our illustrations there is no need to describe it in great detail, but the treatment of the deep red petticoat of the woman to the left, the magnificent treatment of the gorgeous gentleman who is seated at the table and occupies the centre of the composition, the plumed hat on his knee, the large map hanging on the wall at the back, the figure picture placed over the mantelpiece, the wooden rafters and the black and white tiles of the floor—all these details are rendered with the greatest possible effect. In front of the mantelpiece, and entering the room from the right, is a serving-maid carrying a pan of burning peat or charcoal, with which the two gentlemen seated at the table will light their pipes. To the left of this

servant girl are the outlines, now but dimly seen, of the figure of a middle-aged man, who is turned to the right. It would appear from these *pentimenti* that the painter, realising, while the canvas was still unfinished, that five figures would overload the composition, deliberately painted out the figure of this man ; it has, however, in time worked its way through to the surface. The paint in this part of the picture is so thin that the floor tiles now show through the edge of the servant's petticoat. The whole composition is bathed in the sunshine so freely employed by de Hooch, and his initials are seen on the small table to the extreme left. Not, however, that a picture of this high quality requires a signature ; it is, to use a hackneyed expression, signed all over. It seems to have generally escaped the notice of the critics that the essential features of this composition were also used by de Hooch for the *Two Ladies and Two Gentlemen in an Interior*, which is now in the Havemeyer Collection in New York. The grouping in each picture is similar in its essentials, and in the latter a large naval plan and a male portrait hang on the wall.

The earliest of de Hooch's pictures at Trafalgar Square is the *Court of a Dutch House, Paved with Bricks* (No. 835, Plate LXXII.). The letters "P. D. H." and the date "A°. 1658" are inscribed on the bottom stone to the left of the porch, which, by the way, would not be passed as satisfactory by any qualified architect. A stone with a Dutch inscription and the date 1614 has been let into the wall above the porch, and an eminent Dutch critic has recently shown that the portal with the inscription comes from the former cloister of Hieronymusdale, which formerly stood at Delft, where de Hooch produced many a *chef d'œuvre*. The date at which he died is not known, but it must have been after 1677, the date which appears in his fully signed *Music Party*, now in the collection of Baron H. A. Steengracht at the Hague.

VERMEER VAN DELFT

The friend and the exact contemporary of de Hooch was Jan Vermeer van Delft (1632–1675), whose works hardly aggregate fifty. Consistently neglected as his pictures were for years, they all are to-day as eagerly sought after as are those of any artist in any school of painting, fabulous sums having been offered in vain for small panels by him. The Delft painter of music scenes, love scenes, and landscapes can interpret his visions in such a simple, direct, and forceful manner, and with such a masterful and yet apparently easy display of subtle luminosity, that he has been well described as "the Sphinx." No public or private collection of Dutch pictures to-day can be considered of paramount importance unless it contains something from his hand. The National Gallery possesses his *Young Lady at a Spinet* (No. 1383, Plate LXXIII.). It is signed "J. v. Meer," the J and M being intertwined. It was purchased from a London dealer in 1892 for the very small sum of £2400. The unusually large canvas entitled *The Lesson* (No. 1699), which was presented by Mr. C. Fairfax Murray in 1900, is not by this artist. It used to hang so low on a screen in the Octagonal Hall that the reflection of the floor on to the glass which covers it nullified its best features. Hung high, as it now is in Room XII., one can form little idea of its present state, but it has been very considerably retouched; it may originally have been painted by some artist younger than, but closely allied to, Thomas de Keyser. Mere words could give but an inadequate idea of the beauty of Vermeer's *View of Delft from the Rotterdam Canal* in the Gallery at the Hague. One of the most generally coveted pictures in the whole world to-day is his *Portrait of Himself at Work in his Studio,* now in the collection of Count Czernin von Chudenitz at Vienna. It has been proved that this very valuable canvas was after the artist's death in the posses-

sion of his widow, who gave it to her mother as security for a loan. Another precious picture is his *Soldier and Laughing Girl*, now in a private collection in London.

Vermeer or Van der Meer Van Delft must not be confused with the much less distinguished landscape painter, Jan Van der Meer of Haarlem (1628–1691), who is unrepresented in our National Collection.

From Metsu, de Hooch, and Vermeer Van Delft one naturally passes to Jacobus Ochterveldt (1635?–1700?), who came under their influence. His *Lady Standing at a Spinet* (No. 2143), which was quite lately presented by Mr. H. J. Pfungst, is not in a perfectly pure state. It is, however, a valuable addition to the Gallery. Ochterveldt's pictures are exceedingly rare, but not of the highest order.

JAN STEEN

At the moment when Rembrandt was painting his first picture at Leyden, Jan Steen (1626?–1679) must have been in his cradle in the same town. It is not certain that he was a pupil at Utrecht of Nicholas Knupfer, a native of Leipzig. He is, however, known to have worked under Adriaen van Ostade at Haarlem, and he became the pupil later of Jan van Goyen, whose daughter Margaretha he married. It is proved that he leased a brewery in Delft for six years about the middle of the century, and also kept a tavern at Leyden in the closing years of his life. He painted quacks, alchemists, scenes of child-life, domestic and musical scenes, rustic festivals, and, above all, drunkards and people at play. He at times chose biblical subjects as his theme. Among pictures of this type his *Marriage at Cana*, in the collection of Mr. Otto Beit, has often been exhibited. His art is vivacious and boisterous, intensely human, and, technically, of a

PLATE LXXIV.—NICOLAES MAES

(1632–1693)

DUTCH SCHOOL

No. 207.—"THE IDLE SERVANT"

She has fallen asleep in a chair over her work. The mistress of the house, amused at the untidy state of the kitchen, looks out of the picture at the spectator, and points to the servant. In the left background a man and two women are taking a meal.

The picture is signed and dated 1655, in the bottom right-hand corner.

Painted in oil on wood.

2 ft. $3\frac{1}{2}$ in. h. × 1 ft. $9\frac{1}{4}$ in. w. (0·698 × 0·54).

PLATE LXXV.—MEINDERT HOBBEMA

(1638–1709)

DUTCH SCHOOL

No. 830.—"THE AVENUE, MIDDELHARNIS, HOLLAND"

A long avenue of tall trees leads to a distant village, of which the buildings are seen. A sportsman with his gun and dog is coming up the road from the village. A man is pruning some trees in a garden to the right of the composition.

The picture is signed and dated on the bank of the ditch which separates the garden from the road.

Painted in oil on canvas.

3 ft. 4½ in. h. × 4 ft. 7½ in. w. (1·028 × 1·409).

high order. In a sense he may be said to have carried on the tradition of Adriaen Brouwer (1605?–1638) so far as his choice of subject is concerned. In his superb *Music Master* (No. 856), a work of his finest period, it is seen that his art is closely related to that of Terborch (No. 864) and Metsu (No. 839). Indeed, Steen appropriated to his own purposes and in a thoroughly original manner the achievements of many of his contemporaries. The instrument at which the lady is seated in the *Music Master* is inscribed "Soli Deo gloria" and "Acta virum probant." The *Interior with Figures* (No. 1378) was bequeathed in 1892, and, two years later, his *Terrace Scene with Figures* (No. 1421) was purchased out of the Adrian Hope Collection for £819. Five of the eight hundred pictures painted by this great experimentalist are now preserved in the Wallace Collection.

NICOLAS MAES

We have already seen that Nicolas Maes (1632–1693) was a pupil of Rembrandt. The latest of Maes's pictures being so surprisingly inferior to his early works, which are characterised by their depth and inner light, it was at one time thought that there were two artists of that name. Under the circumstances it is remarkable that his *Dutch Housewife* (No. 159) and his *Idle Servant* (No. 207, Plate LXXIV.), both of which are signed and dated, should have been achieved in 1655, when Maes was only twenty-three years of age. To about the same date belongs the *Cradle* (No. 153). The large canvas of *The Card Players* (No. 1247), which was acquired at the sale of the Gatton Park Collection in 1888 for £1375, 10s., does not at first sight seem to be by him. It has figured in the past as a Rembrandt; it is clearly a picture of the school, and probably by Maes himself. In the *Man's Portrait* (No. 1277) Maes may have rendered accurately the features of the sitter,

but as a work of art—it is signed and dated 1666—it is of no importance. Ten of his pictures are in the Amsterdam Gallery, the best being the *Grace before Meat*, with a blind old woman seated at a table on which a frugal meal is set; this large canvas has been in that Gallery since 1889.

HOBBEMA

The talents of Meindert Hobbema, who was born at Amsterdam in 1638, seem to have developed at an early age. He is one of the greatest of the Dutch landscape painters, but is to be ranked below Jacob van Ruisdael, who was his friend and influenced him very strongly, and Jan van Goyen. "A single dusty roll of Turner's brush," said Ruskin in one of his fits of exaggerative enthusiasm, "is more truly expressive of the infinity of foliage than the niggling of Hobbema could have rendered his canvas if he had worked on it till doomsday." Hobbema, who lived into the eighteenth century—he died at Amsterdam on December 7, 1709—was unable to sell his pictures, and, when he was about thirty years of age, took a humble post in the Customs, which at least kept him from material want. He probably painted only one picture in the last thirty years of his life, *The Avenue, Middelharnis* (No. 830, Plate LXXV.), which is beyond all question his masterpiece. So essentially Dutch is it, that Cuyp's *Landscape, An Avenue* in the Wallace Collection might at first sight be taken to represent the same scene, although the view in the picture which Sir Richard Wallace acquired has been recognised as the Avenue at Meerdervoort, near Dordrecht. The National Gallery's canvas is inscribed with a date, the third figure being now illegible, but it is usually accepted as 1689. Hobbema gives us simple wooded scenes, as seen in the pale sunlight of the early afternoon; they are not copied direct from any chance

scenery, but are composed of such selected views as will suit the purpose and pattern which the artist wishes to carry through to completion. His sense of tree-anatomy is at times hardly acceptable. The fact that the majority of his best and far from numerous pictures are in the public and private collections of this country is due to English collectors having been the first to "discover" him. Four out of the six Hobbemas at the National Gallery were formerly in the Peel Collection, while the superb *Woody Landscape* (No. 995) was bequeathed by Mr. Wynn Ellis in 1876.

The figures in his pictures, owing to his own inability in this respect, were painted in by Jacob van Ruisdael, Adriaen van de Velde, and a host of less competent artists. Those of Adriaen are the best, as may be seen from the *View in Holland* in Mr. Otto Beit's Collection. There does not seem to be sufficient ground for the statement in the official catalogue that Wyntrank is responsible for the ducks in the foreground of the *Ruins of Brederode Castle* (No. 831), which was at one time in a private collection at Haarlem. The Wallace Collection boasts five splendid examples of his art. The admiration which old Crome (1768–1821), the Norwich landscape painter, had for the art of Hobbema is well known, and is testified to by his dying words: "Hobbema, my dear Hobbema, how I have loved you."

Adriaen van der Velde, who was born at Amsterdam about 1636 and died there in 1672, was a pupil of Jan Wynants, into many of whose pictures he painted the figures which enhance their charm.

We possess a single panel by Herman Saftleven the Younger (1609–1675), his *Christ Teaching the People out of Peter's Ship* (No. 2062) being signed with his monogram. By the time he died, the best period of Dutch art was rapidly nearing its end.

Already the Italianising influence was making itself un-

pleasantly felt in the productions of Nicholaes Pietersz Berchem (1620–1683), Karel du Jardin (1622–1678), Frédéric de Moucheron (1633–1686), Johann Lingelbach (1622–1674), a native of Frankfort-on-Main, and Jan Baptist Weenix (1621–1660), who resided for four years in Italy.

ARCHITECTURAL PAINTERS

While Jacob van Ruisdael, Hobbema, and Cuyp were fixing their attention on country scenes, a certain number of painters were busy making faithful transcripts of the streets and the exterior appearance of the buildings of the principal towns. The best work of this order was done by Jan van der Heyden (1637–1712) of Amsterdam, who has been justly described as an artist "first-rate in an inferior line." Jan Abrahamsz Beerstraeten (1622–1666), of the same town, and Gerrit Adriaensz Berckheyden (1638–1698), of Haarlem, worked with the same object. It is not necessary to particularise with regard to any of their productions in this Gallery. Others of their contemporaries gave up their time to painting views of the interiors of churches and other buildings. Thus the *Interior of a Church* (No. 1896), by Pieter Saenredam (1597–1665), and the *Interior of the Old Church at Amsterdam* (No. 1053), by Emanuel de Witte (1617–1692), are good of their kind.

In addition to the great Dutch Masters who have given us seascapes, passing notice must be taken of the humbler and less capable Marine Painters—the Van Somethings and Back Somethings, as Ruskin called them. Their number includes Willem van de Velde the Elder (1611–1693), Willem van de Velde the Younger (1633–1707), both of whom resided in England, and Ludolf Backhuizen (1631–1708), as well as Hendrick Dubbels, Jan Porcellis, and Abraham Storck. "I can," said Mr. Ruskin,

"perceive nothing in Vandevelde or Backhuysen of the lowest redeeming merit: no power, no presence of intellect, or evidence of perception of any sort or kind; no resemblance, even in the feeblest, of anything natural; no invention, even the most sluggish, of anything agreeable." This ruthless criticism does not affect the *River Scene* (No. 965) and five other similar pictures by Jan van de Cappelle (1624?–1679), whose works are somewhat rarely met with elsewhere.

What little remained of true art was beginning to die out in the hands of many of the Flower Painters, among whom may be mentioned Jan Davidsz de Heem (1606–1684?), Jacob Walscapelle (flourished 1667–1718), Jan van Huysum (1682–1749), and Jan van Os (1744–1808), all of whom are represented in the National Gallery. The "pictures" by Rachel Ruysch (1664–1750), which are entitled *Flowers* (Nos. 1445, 1446), are perhaps the worst in the whole collection.

One of the few really capable painters in Holland towards the close of the seventeenth century was Melchior Hondecoeter (1636–1695), who, in his three pictures (Nos. 202, 1013, 1222), gives signs of the surprising fidelity with which he knew how to paint birds. Equal proficiency in a different direction was shown by Jan Weenix (1640–1719) in his rendering of *Dead Game* (No. 238). Some pictures of dead game and still-life subjects which pass under the name of Weenix were probably painted by William Gouw Ferguson, a native of Scotland, who lived for some time in Holland and died about 1695. Ferguson's art is represented in the Edinburgh and Glasgow galleries.

The great accomplishment shown by Abraham van Beyeren (1620?–1675) and Willem Kalf (1621–1693) and other soulless Still-life Painters finds no echo in our National Collection, the only good example of this branch of painting in Holland being the *Study of Still-Life* by Willem Klaasz Heda (1594–1678?)

The period of decline became more marked after 1672, when Louis XIV. renewed his attacks on the Independence of the United Provinces, and again a few years later, when in 1709 the flower of the Dutch army fell before the victorious Duke of Marlborough at Malplaquet. The art of the Dutch Decadence is marked by the mechanical invention and the insipid and meaningless expressions shown in the highly fused and metallic surfaces of their eighteenth-century paintings. Gerard de Lairesse (1640–1711) is perhaps the best exponent of these degenerate tendencies, as can be seen by an examination of his pictures in the Amsterdam Gallery and in the Louvre. Adriaen van der Werff (1659–1722) of Rotterdam turned out monotonous compositions containing figures which are cold in colouring and monotonous in execution, his *Portrait of an Artist* (No. 1660) being the only example of this period which the National Gallery possesses. His methods are closely allied to those of Philip Van Dyck (1680–1753), who worked at Middelburg in 1710, and afterwards at the Hague. The enamel-like smoothness of his flesh-painting and the unenlightened academic tricks to which he resorted pleased his contemporaries who thought fit to call him by the misleading name of "the little Van Dyck." The Directors of this Gallery have done well in excluding his tasteless productions. The *Portrait of a Young Man* (No. 1680), which is officially catalogued as a work by an unknown painter of the Dutch School of the seventeenth century, is claimed by some critics to have been painted in Scotland.

The art of Holland in the eighteenth century may be said to have its counterpart in such a very late Flemish work as the *Blind Beggar* (No. 600) by Josef Laurens Dyckmans (1811–1888). This panel, which was painted in 1853 and has had its vogue, has long ago been banished to the Tate Gallery.

This is hardly the place to deal with the revival of art in

Holland in our own time, although a modern school of painting sprung up at the Hague about 1870. This School includes several painters whose art is in a slight measure indicated by the five pictures which have been lent to this Gallery by Mr. J. C. J. Drucker and are hung together on the north-west wall of Room XII. Johannes Bosboom (1817–1891) contributes an *Interior of Haarlem Cathedral*, and Josef Israels, who was born in 1824, is represented by *The Philosopher*. By Anton Mauve (1838–1888) is the *Watering Horses*, while Jacob Maris (1838–1899) is responsible for a *Mother and Child* and a *Drawbridge*.

THE SPANISH SCHOOL

We have already seen in an introductory note to the history of Flemish Art how the pernicious influence of Spain affected the history and therefore the art of the Netherlands. We have traced the bitter struggle, which began with the arrival of the Duke of Alva in Brussels in 1568, down to the recognition by Spain of the independence of the United Provinces at the Peace of Münster in 1648.

We have now to go back to the beginning of art in the Peninsular. With the early mural paintings of the twelfth century we have no especial concern. Nor can we deal at any length with the influence exerted by Starnina (born about 1354) and Dello Delli, two Tuscan painters of the later School of Giotto, who worked in Spain. This Italian influence was shortly followed by the introduction into "the land of contradictions" of early Flemish Art. Jan van Eyck arrived during the closing days of the year 1428 at Lisbon, on his mission as court painter to Philip, Duke of Burgundy, to paint the portrait, now lost, of *La Belle Portugaise*, daughter of John I., King of Portugal. His visits to the court of John II., King of Castile, and the King of Granada in the month of February 1429 must have made a profound, although perhaps not a lasting, impression on the Southerner, but the ultimate marriage of the Portuguese princess with the Duke of Burgundy, in January 1430, brought about in time political and commercial relations between the two countries. This is reflected in the paintings of the Peninsular. The courtly magnificence and princely splendour of the Duke of Burgundy contrasted strongly with the sombreness and lack of idealism of the Southerner.

PLATE LXXVI.—VELAZQUEZ

(1599–1660)

SPANISH SCHOOL

No. 745.—"PHILIP IV., KING OF SPAIN"

The king is dressed in a black dress trimmed with gold and wears a *golilla* or stiff linen collar which projects from his neck, round which hangs a gold chain. From the chain depends an order, apparently the Order of the Golden Fleece. He is seen nearly in full face, the body slightly turned towards the right. Life-size; bust length; plain background.

Painted in oil on canvas.

2 ft. 1 in. h. × 1 ft. 8½ in. w. (0·635 × 0·52).

In Spain there was, strictly speaking, not one race, but an amalgam of many races, and thus there cannot be said to be any real school of painting in Spain much earlier than the year 1492, which witnessed the capture of Granada, the overthrow of the Moorish Kingdom, the expulsion of the Jews, the discovery of America, and the established reign of the Catholic kings. Throughout the history of Spanish painting the influence of the Crown and the Church remained paramount, and the strict and petty domination of king and priest cramped the methods of the painter and stultified his best endeavours. The liberty of the people and the initiative of the individual were so fettered that no originality on the part of the artist was allowed to find its expression. It naturally resulted that agonising martyrdoms were most often painted. As the painter was strictly forbidden, under the severest penalties, to depict the nude, and the female form was generally held to lure both the painter and the public into the ways of sin, there could be no attempt, however unsuccessful, to depict its beauties. Indeed, any deviation from the narrow path of subservience to the dictate of the Church was regarded as heresy, and was punished accordingly by the Inquisition authorities.

"Beauty a snare, pleasure a sin, and death the only certainty," thus came to be the artist's watchword, so that his inventive faculties were stifled from the outset, and the copyist thrived. In a word, the artist became the bond-slave of the Church, the subject and not the treatment being all-important.

THE LAND OF THE INQUISITION

The influence of the early Flemish School on the painters of Seville is perhaps best seen in the works of Juan Sanchez De Castro, whose masterpiece is probably the *St. Christopher* in the

Church of San Julian at Seville. This much-repainted picture dates from 1484. It is a significant fact that in the previous year, Thomas of Torquemada had been nominated Inquisitor-General for Castille and Aragon and the constitution of the Inquisition was established at the General Council of 1484. It is computed that between that date and 1525 the large number of 234,526 persons were condemned as heretics.

To this early period of Spanish Art may be assigned the large fifteenth-century altarpiece illustrating *The Legend of St. George*, now in the Victoria and Albert Museum. The earliest Spanish picture at Trafalgar Square is the *Adoration of the Magi*, by Lo Fil de Maestro Rodrigo, which has been lent during the last two years by the South Kensington Museum.

Luis Borrassa, Alejo Fernandez, Fernando Gallegos (born 1475), Luis de Dalmau (flourished 1445), Antonio Rincon (died 1500), Juan de Borgoña (died about 1533), Pedro Berruguete, and Bartolomé Bermejo (or "Rubeus") are to be ranked as playing an important part in the evolution of Spanish Art, but they are unfortunately unrepresented in the National Gallery.

THE ITALIAN INFLUENCE

The importation of Italian Mannerism is the essential feature of the art of Spain in the sixteenth century. The friendship of Charles V. for Titian, whom he regarded as "the prince of painters," is clearly emphasised by the magnificent pictures by the great Venetian master which the Madrid Gallery still possesses. The greatest event in the art of Spain in that century was the Building of the Escorial in 1563 by Charles's successor, Philip II. Although this austere and bigoted monarch rejoiced at the news of the massacre of St. Bartholomew's day in 1572, he was, nevertheless, a great patron of the arts. He was unable to

persuade Veronese to travel to Spain, and had to content himself with the services of the inferior Italian painters, Federigo Zuccaro, Luca Cambiaso, and Peregrino Pellegrini. Sir Antonio Moro painted the portrait of Queen Mary of England for Philip II., but, having made himself obnoxious to the Inquisition, he was obliged to leave Madrid hastily, never to return.

In the sixteenth century many Spanish artists went to Italy to study, and among them may be included Alonso Berruguete who entered the studio of Michelangelo, Gaspar Becerra who worked under Vasari, and Diego Correa who became an imitator of Perugino and Raphael.

MORALES

In 1564 Luis de Morales, whose devotional pictures earned for him the *sobriquet* of "El Divino," was summoned to Madrid by Philip II., but the exaggerated conception of grief, the disfigured faces, and the unpleasant colours of his unrefined pictures soon caused his return into obscurity in his native place. He is represented in the National Gallery by a *Virgin and Child* (No. 1229), a small picture painted on panel. He died in 1586. At Trafalgar Square may also be seen the art of Pedro Campaña (1503–1580), a Flemish artist who worked in Spain from 1548 until 1574 and had considerable influence on the Spanish artists of his time. Campaña's panel represents *Mary Magdalene led by Martha to hear the preaching of Christ* (No. 1241). To his art is also allied that of Luis de Vargas (1502–1568), who went to Rome and seems to have worked in the School of Perino del Vaga.

Pablo de San Leocadio, Vicente Juan Macip, Fernandez Navarrete (1526–1579), the dumb-painter of Navarre, who is also known as El Mudo, and Juan de las Roelas are unrepresented in

our National Collections, although a picture by El Mudo is in the collection of Lord Lansdowne.

The court painter Sir Antonio Moro was succeeded by Alonso Sanchez Coello (died 1590), who may have been born a Portuguese, and is well described by Palomino as "that most excellent face-painter." Although such portraits doubtless reproduced faithfully the appearance and the richly coloured robes of those about the court, it was not until the days of Velazquez that a high order of inspired portraiture was reached in Spain. Coello's pupil Pantoja de la Cruz (1551–1610) succeeded him as court painter to Philip II., and on the death of that monarch in 1598 found a patron in his successor, Philip III.

EL GRECO

The art of Domenico Theotocopuli ("El Greco"), who was of Greek descent and studied under Titian in Venice, is so extravagant and peculiar that it has been well said that "he saw his effects in gleams of lightning." His *St. Jerome* (No. 1122) and his *Christ driving the Traders from the Temple* (No. 1457) are in the National Gallery. El Greco was the master of Luis Tristan. He was born in 1548 and died at Toledo in 1614.

The reigns of Philip III. (1598–1621), Philip IV. (1621–1665), and Charles II. (1665–1700) fill a century of unparalleled moment in the æsthetic evolution of Spain, although they also mark a period of impending national decline. Spain had unsuccessfully tried to dispute the supremacy of the seas with England, had undertaken war with many European Powers, had prosecuted the enterprise of colonisation in America. The country thus gradually became drained of men and money, so that by the end of the seventeenth century her power was rapidly coming to an end. The seventeenth century was, however, the era which produced her greatest artists.

PLATE LXXVII.—VELAZQUEZ

(1599–1660)

SPANISH SCHOOL

No. 2057.—"VENUS AND CUPID"

Venus is reclining at full length, her head towards the right, on a dark-grey silk drapery which is placed over a white cloth spread upon a couch. A diaphanous white garment and a light green veil suggest the foam of the sea from which Venus sprung. Her back is in full view; she turns to look at the reflection of her face in a mirror which is enclosed in a black frame and supported by a winged cupid who kneels toward the left. A rich red curtain forms the background to the left.

Painted in oil on canvas.

4 ft. ½ in. h. × 5 ft. 9 in. w. (1·231 × 1·753).

PLATE LXXVIII.—W. HOGARTH

(1697–1764)

ENGLISH SCHOOL

No. 112.—"HIS OWN PORTRAIT"

The artist has painted his own portrait as an oval picture contained in a rectangular canvas, the portrait being represented as resting on volumes of Shakespeare, Swift, and Milton. In the foreground to the left is his palette, on which is traced the serpentine "Line of Beauty and Grace," his initials "W. H.," and the date "1745." In the right-hand corner is his favourite dog, "Trump"; a dark-green curtain forms the background.

Painted in oil on canvas.

2 ft. 11 in. h. × 2 ft. 3 in. w. (0·889 × 0·686).

THE PREDECESSORS OF VELAZQUEZ

Vincencio Carducci (1585 ?–1638) was court painter to Philip III. and occupied an important position in the annals of Spanish art just previous to Velazquez. He was the contemporary of Juan del Castillo (1584–1640), who became the master of Murillo. Francisco de Herrera the Elder (1576 ?–1656), a man of violent temper but one of the most famous painters of his time in Spain, became the master of Velazquez, who also studied under Francisco Pacheco (1571–1654). Pacheco was not only a painter, but an art-historian, and in that dual capacity was commissioned by the Inquisition "to denounce the errors committed in pictures by the ignorance or wickedness of the artist." He held the view that the practice of studying the nude figure was "impossible for the Christian painter."

Although Francisco Ribalta (1551 ?–1628) played an important part in Spanish art none of his works is met with at Trafalgar Square, where we may, however, study an *Assumption of the Virgin* (No. 1291), by Juan de Valdez Leal (1630–1691). Alonso Cano (1601–1667) is represented in the Wallace Collection by a *Vision of St. John the Evangelist*, while his finest picture out of Spain is the *Assumption of the Virgin*, in the collection of Sir Frederick Cook at Richmond.

VELAZQUEZ

By far the greatest painter produced in the Peninsula was Don Diego de Silva y Velazquez (1559–1660), who in accordance with Andalusian custom is known by the family name of his mother, his father having been Juan Rodriguez de Silva. Mention has already been made of his masters, Francisco de Herrera the Elder, and Francisco Pacheco. The latter became

his father-in-law. In the first period of his career must be placed the *Water-carrier of Seville* in the collection of the Duke of Wellington, the *Kitchen Scene* in the collection of Sir Frederick Cook at Richmond, and the *Christ in the House of Martha* in the National Gallery (No. 1375). After painting those scenes of homely life or *bodegone* pictures he paid a visit to Madrid in 1622—the year following Philip IV.'s accession. In 1623 he was presented to the king, who from the first treated him in a friendly manner. In 1628 Rubens, his senior by twenty-two years, visited the Spanish capital, and strongly advised the Spanish Master to visit Italy, which he did in the following year. On his return, in 1631, he painted the signed full-length *Portrait of Philip IV. of Spain*, in the National Gallery (No. 1129), and the *Christ at the Column* (No. 1148). In the following year must have been executed the *Portrait of Don Balthazar Carlos in Infancy* which is now in the Wallace Collection. The *Surrender of Breda*, or, as it is more often called, *Las Lanzas*, is a magnificent achievement of about 1639, some five years earlier than the death of the king's first wife, Isabel de Bourbon.

In 1649, the year in which the king married Doña Mariana of Austria, Velazquez paid a second visit to Italy, having previously produced the *Philip IV. Hunting the Wild Boar* (No. 197). It was during this second Italian journey that he painted his world-famous *Portrait of Innocent X.* in the Doria Pamphili Palace in Rome. On his return to Spain he received the appointment of Grand Marshal to the Palace, a position of considerable honour and entailing many duties at Court. During the years 1651–1660 appeared *Las Hilanderas* or *The Tapestry Weavers*, at Madrid, and the *Philip IV., King of Spain* (No. 745, Plate LXXVI.).

PORTRAIT OF PHILIP IV.

This portrait, which has been well described as "perhaps the finest example of oil-painting accessible to the British Student," reveals the masterful touch of the great Spanish Master, who, unlike so many of his compatriots, overcame with ease the apparently impossible task of delineating the Hapsburg countenance, with its strange hanging lip, and its look of gloom and pride. This canvas was formerly in the collection of Prince Demidoff at San Donato, Florence, and was purchased by this Gallery in 1865 in Paris, together with Jacob van Ruisdael's *Landscape with Ruins* (No. 746) for the very moderate sum of £1200. This portrait (No. 745) was evidently painted later than the *Philip IV. of Spain Hunting the Wild Boar* (No. 197), which was formerly in the Royal Palace at Madrid.

During the last ten years of his life Velazquez produced many of his best works, notably *Les Meniñas*, or *The Maids of Honour*, the *Æsop*, the full-length *Portrait of Mariana of Austria*, the *Menippus*, the *Mars*, and the *Mercury and Argus*, the possession of which masterpieces makes the Prado at Madrid the only Gallery in Europe in which the art of Velazquez can be adequately studied. Small copies of these pictures can be seen in one of the Eastern Ground-Floor Rooms at Trafalgar Square.

"THE ROKEBY VENUS"

To the same period belongs the *Venus and Cupid* (No. 2057, Plate LXXVII.) Until 1905 this large and most impressive canvas was in the possession of the Morritt family at Rokeby, from whom it was purchased by a syndicate for 30,000 guineas. It was afterwards

sold to the National Art-Collections Fund for £45,000. The herculean efforts made by that Fund to collect this sum eventually proved successful, and the Fund was in 1906 in a position to present it to the nation. It will be remembered that about 1545 or 1550 Titian had painted for Philip II. a *Venus with a Mirror*—a picture of that subject is at St. Petersburg—which had a considerable effect on the painting of the *Venus and Cupid* (Plate LXXVII.). This picture was painted by Velazquez in the last six or eight years of his life. It bears the touch of the master's hand and the impress of his technique after his second journey to Italy; it is to be classed among his highest achievements. Yet the Government did not contribute the smallest coin of the realm towards the purchase! Such a representation of the nude could not have been painted in Spain except by the court painter of the king.

A very late work by Velazquez may be the *Betrothal* (No. 1434), which was presented by Lord Savile in 1895. Some of the figures in the foreground of the so-called *Sketch of a Duel in the Prado near Madrid* (No. 1376) closely resemble the group in the *Philip IV. of Spain Hunting the Wild Boar* (No. 197). The *Dead Warrior* (No. 741), which is only ascribed to the master, is not now generally admitted to be the work of his brush, and has been very considerably restored. It has been suggested that this picture is not of Spanish origin. The *Portrait of the Spanish Admiral Pulido Pareja* (No. 1315), although it is inscribed with the admiral's name and bears a reputed signature of Velazquez together with the date 1639, is now accepted as being by Juan Bautista del Mazo.

Velazquez died in 1660. He is beyond dispute one of the world's greatest painters and, perhaps, the greatest master of the brush that Europe has ever produced. Del Mazo (1610–1667), to whom reference has just been made, painted the *Portrait of a Man* (No. 1308), which hangs in one of the Eastern Ground-Floor Rooms. He was the pupil and son-in-law of the great Spanish

PLATE LXXIX.—W. HOGARTH

(1697–1764)

ENGLISH SCHOOL

No. 1162.—"THE SHRIMP GIRL"

Her dress is sketchily treated. On her head she carries a basket full of shrimps, and containing a metal gill measure. Her mouth is half open, and she seems to be crying her wares. She is seen nearly in full face, slightly turned to the left; the portrait is life-size, and represents her at bust length; light grey background.

Painted in oil on canvas.

2 ft. 1 in. h. × 1 ft. 8 in. w. (0·635 × 0·508).

Master, whose manner was also imitated by Carreño de Miranda. Juan de Pareja (1606–70), the Mulatto bond-slave, colour-grinder, and pupil of Velazquez is represented in the Dulwich Gallery.

ZURBARAN

Francisco Zurbaran (1598–1661), the contemporary of Velazquez, was the chief exponent of Spanish religious realism in the seventeenth century. The *Nativity* (No. 232), which is now officially assigned to Zurbaran, was formerly catalogued as being by Velazquez; it has also been tentatively ascribed to Pacheco. Zurbaran's *Franciscan Monk* (No. 230), and the *Portrait of a Lady as St. Margaret* (No. 1930), show his devotion to sacred subjects. The *Dead Christ* (No. 235), and the *Shepherd with a Lamb* (No. 244), must not be taken as typical of Ribera, who is also known as Lo Spagnoletto. He was influenced by Ribalta, whose art is practically unknown in England.

MURILLO

Bartolomé Estéban Murillo (1618–1682) has been termed "the embodied expression of Spanish Catholicism," but it cannot be said that his *St. John and the Lamb* (No. 176) or his *Holy Family* (No. 13) satisfy the intellect. They are, however, undoubtedly authentic. The *Nativity of the Virgin* (No. 1257), which hangs in one of the rooms on the ground floor, is the sketch for the very fine *La Naissance de la Vierge*, now in the Louvre (No. 1710). His *Spanish Peasant Boy* (No. 74) and *A Boy Drinking* (No. 1286) are typical examples of the scenes of low life which he also painted; although they are picturesque they lack all the nobler elements of serious art.

With the death of the incapable invalid and fanatic Charles II.

in 1700, the art of Spain seemed at an end. Nor did the reign of Philip V. witness any great æsthetic evolution. There was, however, one Spanish painter of note yet unborn. This was Francisco Goya (1746–1828), who, although he was erratic, bizarre, and tumultuous, and cast aside the technicalities and traditions of an earlier age, yet succeeded, through sheer versatility and freedom of touch, in producing works of much force and great originality. His *Portrait of Dr. Péral* (No. 1951) was presented by Sir George Donaldson in 1904, and the *Portrait of Doña Isabel Corbo de Porcel* (No. 1473) was purchased in Madrid some eight years earlier. The *Picnic* (No. 1471) and *The Bewitched* (No. 1472), which were purchased in Madrid on the sale of the Duque de Osuna's collection, should never have been acquired by the Gallery. With the death of Goya less than a century ago the historic period of the art of Spain came to an end.

THE FRENCH SCHOOL

Of all the European Schools of Painting that of France is the worst represented at the National Gallery. Fortunately, the magnificent display of French masterpieces at the Wallace Collection goes a long way to atone for the meagreness, both numerically and as regards quality, of this section at Trafalgar Square, which is quite inadequate as an illustration of the achievement of this very important school.

The earliest manifestation of French and Burgundian Art has already been discussed in the chapter dealing with the northern primitives of the Gothic period. Of the much debated "Maître de Moulins," of Bourdichon, Jean Perréal, and Poyet, all of whom worked about the end of the fifteenth century, and became more or less subject to Italian influence, although they retained their French Gothic characteristics, our Gallery owns not a single example. To study the work of the greatest French master of that period, Jean Fouquet (1415–1485), who was in Italy about 1445 and worked later at Tours, it is necessary to visit the museums of Paris and Berlin, and to examine his famous Book of Hours at Chantilly. Nor does our gallery contain any work by the first great French master of the Renaissance, Jean Clouet (or Janet or Jehannet) (1475?–1541), who was of Flemish birth, and became portrait-painter to François I., and whose art shows affinity to that of Holbein and Leonardo da Vinci.

FRANÇOIS CLOUET

The thread is taken up again, at the National Gallery, with his famous son, François Clouet (1510?–1572), although the two

not very important portraits tentatively ascribed to him (No. 660 and 1190) can only be regarded as school pictures. François Clouet was appointed in 1541 as Groom of the Chamber and Painter in Ordinary to François I., a post vacated by the death of his father, whose style he had closely assimilated. Altogether there is much confusion as to the actual authorship of many portraits attributed to Jean and François Clouet, and the name Janet or Clouet has come to be regarded as a generic description for a certain type of portrait, as in the case of Holbein. François Clouet may be regarded as representing the French national tradition as opposed to the victorious Italianising tendencies fostered by the foundation of the School of Fontainebleau. We have already seen that François I. had induced Leonardo da Vinci and Andrea del Sarto to enter his service. The former died at Cloux, near Amboise, in 1519, and the latter returned to Florence after a year's sojourn in Paris. But the king continued in his endeavours to introduce Italian art into France, and finally succeeded in securing the services of the Florentine Rosso and the Bolognese Primaticcio, in 1531 and 1532 respectively, for the decoration of his palace at Fontainebleau. Rosso and Primaticcio became the founders of the School of Fontainebleau, and, through this school, of that cold, intellectual, and eclectic official or academic art which ruled supreme in France until the days of Delacroix and the Romanticist movement, about 1830, and in a way still survives to this day.

SEVENTEENTH-CENTURY PAINTERS

Among the very few painters of the seventeenth century who resisted this despotically imposed official style, were the three brothers, Antoine, Louis, and Mathieu Le Nain, of whom the first two worked together for many years, principally on realistic

and strongly rendered scenes of peasant life in Dutch taste, although their colouring has much in common with the contemporary Spanish School. The small rustic *Portrait Group* (No. 1425), which was presented to the National Gallery by Mr. L. Lesser, is a typical, if not very important, work by Antoine and Louis Le Nain. Both brothers died in Paris in 1648.

The uninspired academic style of the period is represented by Eustache Le Sueur (1616–1655), an enormously productive painter who devoted himself mainly to large allegories and mythological compositions for decorative purposes. But his *Holy Family* (No. 1422) is merely an exact copy of a picture by Poussin at Chantilly.

Philippe de Champaigne (1602–1674), who was the best portrait-painter of his time in France, was born at Brussels, but came to Paris at the age of nineteen, and became one of the original members of the French Academy. His interesting canvas of *Three Portraits of Cardinal de Richelieu* (No. 798), showing both profiles and the front view, was painted to serve as model for a bust. The central head was apparently used again for his large portrait of the same statesman (No. 1449) in his robes of office.

The Return of the Ark from Captivity (No. 64) is the work of Sebastian Bourdon (1616–1671), a versatile eclectic painter who achieved success in every branch of his art, and not only enjoyed a great reputation in his own day, but was paid the tribute of imitation by as prominent a master as Sir Joshua Reynolds, whose *Lady Cockburn and her Children* (No. 2077) is based on a very similar composition by Bourdon. *The Return of the Ark* was at one time in the collection of Sir Joshua Reynolds, who left it in his will to Sir George Beaumont.

NICOLAS POUSSIN

The only French masters who are really adequately represented at the National Gallery are Nicolas Poussin (1594–1665) and Claude Gellée, better known as Claude Lorrain (1600–1682). Poussin was born of a noble Norman family and studied at first in Paris, where the practice he acquired in drawing from reliefs and copying engravings after the later Italian masters laid the foundation of the sculpturesque character of his figure work. His treatment of the figure almost suggests relief-work rather than painting, an impression which is still further enhanced by the coldness of his colour. He visited Rome at the age of thirty, and became deeply impressed with the character of the Italian landscape which formed so suitable a setting to his classical compositions. He has been aptly named the "father of the heroic landscape." Poussin's best work has undoubtedly a certain nobility and dignity of style, but to place him in his proper position among the world's masters one has only to compare his *Bacchanalian Dance* (No. 62) with Titian's *Bacchus and Ariadne.* The similarity in subject and composition is striking, but an immeasurable gulf divides the Venetian master's superb inspiration and colour from the Frenchman's cold calculation. Both these pictures, together with A. Carracci's *Christ appearing to Simon Peter* were purchased in 1826 from Mr. Hamlet for £9000. *The Bacchanalian Dance,* like all the other Poussins at the National Gallery, *The Nursing of Bacchus* (No. 39), the *Landscape with Figures* (No. 40), *A Bacchanalian Festival* (No. 42), *Cephalus and Aurora* (No. 65), *Venus Sleeping, Surprised by Satyrs* (No. 91), and *The Plague among the Philistines at Ashdod* (No. 165), were acquired by purchase or bequest before 1840. One or two examples of his art would probably now be considered sufficient for any representative collection in course of formation.

CLAUDE LORRAIN

Claude Lorrain, from whose brush the Gallery owns, besides the famous *Embarkation of the Queen of Sheba* (No. 14), no fewer than eleven landscapes with figures (Nos. 2, 5, 6, 12, 19, 30, 55, 58, 61, 1018, and 1319), was also trained in the Italian classic tradition, but, unlike Poussin who always made the landscape subsidiary to the figures, Claude preferred to paint landscape for its own sake, the figures being of subordinate interest. He was the first painter to "set the sun into the sky," and to study the effects of sunlight upon the landscape, although his pictures are not transcripts of nature, but carefully balanced and classically arranged compositions. Claude exercised a very strong influence upon the English painter R. Wilson, and upon Turner in his early period. It was Turner's wish that his *Dido* (No. 498) should be hung between Claude's *Embarkation* (No. 14) and *Marriage Festival of Isaac and Rebecca* (No. 12), but the comparison thus invited is not altogether favourable to the English master.

Poussin's pupil and brother-in-law Gaspard Dughet (1613–1675), who is generally known as Gaspard Poussin, was a close follower of the older artist's manner, although the art of Claude Lorrain also contributed towards the formation of his style. Unfortunately his large *Landstorm* (No. 36) and the *Landscape, with Dido and Æneas taking Shelter from the Storm* (No. 95), have darkened considerably from age. Much fresher in colour and less severely classic in feeling is *The Calling of Abraham* (No. 1159), which was bought in 1884 for £1995. The National Gallery owns at least four more paintings from his brush (Nos. 31, 68, 98, and 161).

HYACINTHE RIGAUD

Hyacinthe Rigaud (1659–1743), the painter of the *Portrait of Cardinal Fleury* (No. 903), and of the interesting group of *Lulli and his Fellow Musicians at the French Court* (purchased from the Comtesse de Coullanges for £2000), represents French portraiture in a pompous age. No examples of the other great portrait-painters of that and the succeeding reign—Largillière, Natoire, Nattier, Drouais—are included in the collection. Even more regrettable is the absence of the greatest French eighteenth-century master, Antoine Watteau (1684–1721), the first and foremost painter of the *fêtes galantes*, whose exquisite art is but feebly echoed by his imitator Nicholas Lancret (1690–1743), the painter of *The Four Ages of Man* (Nos. 101–104). François de Troy (1679–1752) was better known for his decorative designs, tapestry cartoons, and large compositions, than for his small genre pictures, of which *La Main Chaude* (No. 2216) is a fairly good example.

The superficiality, corruption, and artificiality at the Court of Louis XV. found their supreme expression in the art of François Boucher (1703–1770), who became the favourite painter of the Pompadour, whose boudoirs he filled with his graceful, facile, decorative compositions. His *Pan* and *Syrinx* (No. 1090), though small in size, is a thoroughly acceptable example of his art, since it illustrates his virtues rather than his faults. One of his pupils, G. J. de Saint-Aubin (1724–1780), the painter of *Une Parade* (No. 2129), is better known for his drawings than for his easel pictures, which are exceedingly scarce.

CHARDIN

Boucher's great contemporary J. B. Siméon Chardin (1699–1779) was a painter of domestic genre-pieces and of still-life,

PLATE LXXX.—SIR J. REYNOLDS

(1723–1792)

ENGLISH SCHOOL

No. 79.—"THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN"

Barbara, Elizabeth, and Anne, the three betrothed daughters of Sir William Montgomerie, are grouped in easy attitudes and represented as holding lightly in their fingers a long wreath of flowers with which they will presently decorate a Term of Hymen, God of Marriage, which is shown in the right background.

Painted in oil on canvas.

7 ft. 8 in. h. × 9 ft. 6 in. w. (2·336 × 2·895).

PLATE LXXXI.—SIR J. REYNOLDS

(1723–1792)

ENGLISH SCHOOL

No. 2077.—"PORTRAIT OF LADY COCKBURN AND HER CHILDREN"

Lady Cockburn, wearing a white dress and a saffron-coloured mantle, trimmed with a wide border of white fur, is represented with her three boys; one of them lies on her lap, the eldest kneels on her right knee, while another, clambering round her shoulders, looks over her left shoulder. A macaw is painted in strong relief against the base of a column to the right. The background is formed of a rich red curtain and a peep of landscape.

The picture is signed and dated :—"1773. J. REYNOLDS PINXIT."

Painted in oil on canvas.

4 ft. 6 in. h. × 3 ft. 7½ in. w. (1·371 × 1·104).

who remained altogether outside the influence of the corrupt tastes of the Court circle and drew his inspiration rather from the Dutch small masters. His art is thoroughly democratic, and his technique modern. He never went to Rome to study the old masters, as was the fashion of his day; and for this reason his style remained untainted by the affectation of the "grand manner." With precious pigment and with convincing truth he depicted such simple scenes of humble domestic life as *La Fontaine* (No. 1664), which is a replica of a picture at the Stockholm Museum and in the Louvre. Other replicas are in the collections of Sir Frederick Cook, at Richmond, and M. E. Marcille in Paris. Chardin's supreme skill in still-life painting is illustrated in the *Study of Still Life* (No. 1258).

J. B. GREUZE

J. B. Greuze (1725–1805) also devoted himself to the domestic genre, but in a far more artificial and sentimental manner than Chardin, who was also immeasurably his superior in technique. Greuze's popularity was, and is still, chiefly due to his pretty heads and busts of children and young women whose affected innocence does not succeed in concealing the dawn of the sensuousness that is so characteristic of the period. Four paintings of this type are included in our collection: *The Head of a Girl* (No. 206), *Head of a Girl looking up* (No. 1019), *Girl with an Apple* (No. 1020), and *A Young Girl carrying a Lamb* (No. 1154).

There is no need to dwell upon the *Portrait of the Artist* (No. 2162) by J. Ducreux (1735–1802), or upon the altogether insignificant *Portrait of Dr. Forlenze* (No. 2288) by J. A. Vallin. An artist of far greater fame is Marie Antoinette's favourite, Mme. Vigée Le Brun (1755–1842), whose comely features are recorded in the *Portrait of the Artist* (No. 1653), which is probably

a replica of a picture in a private collection. A similar portrait is in the *Sala dei Pittori* at the Uffizi Gallery in Florence. The only other French eighteenth-century painter who figures in our collection is Claude Joseph Vernet (1714–1789), one of the few artists of his time, if not the only one, who devoted himself exclusively to landscape and seascape. He is the author of the *Castle of Sant' Angelo, Rome* (No. 236).

THE NINETEENTH CENTURY

The unfinished, and by no means brilliant, *Portrait of Elisa Bonaparte, Grand Duchess of Tuscany* (No. 2217), scarcely does justice to the academic talent of J. L. David (1748–1825), who belongs to the days of the Revolution and the Napoleonic era, with its leanings towards cold classicism. Nor is it possible to study at the National Gallery the historic struggle between David's pupil J. A. D. Ingres (1780–1869), the greatest draughtsman of his century and the leader of the classicist school, and the Romanticist movement, at the head of which stood Eugène Delacroix (1798–1863), for the insignificant portrait described as *Madam Malibran* (No. 2218), and attributed to Ingres, appears to be the work of an inferior painter. The *Allegory: Attila* (No. 2289), by Delacroix, notwithstanding its Rubens-like vehemence of action and glow of colour, does not show this inspired painter at the height of his achievement, but is admittedly only a confused sketch.

In recent years several additions have been made to the National Gallery, which illustrate the highly important evolution of French landscape art during the nineteenth century, and, by the inclusion of a few living painters, carry the historical sequence to our own days. Thanks to generous bequests and gifts, the French section now includes examples of the art of Corot, Georges Michel, Diaz, Boudin, Bonvin, Fantin-Latour, Rousseau, and Harpignies, all of whom belong to the modern school.

THE BRITISH SCHOOL

Unlike the art of Italy, the Netherlands, Germany, France, and Spain, that of the British Isles, as seen at the National Gallery, does not present a logical sequence of development from the primitive painters' struggle for expression to the triumph of the grand style. Rather does British Art, confined almost exclusively to portraiture and landscape, seem to spring forth fully fledged about the middle of the eighteenth century, without leaving any signs of having passed through the various stages of infancy and childhood. The genius of Hogarth burst upon the world almost unannounced; and Hogarth, the first and greatest of the British masters, belongs to the modern world in thought as he does in his supreme technique.

The reason is not far to seek. Although the practice of the painter's art in the British Isles can be traced back to the tenth century, when an important and truly national school of illuminating and miniature-painting arose at Winchester and many other centres, it was almost entirely confined to this monkish craft which flourished until the middle of the fifteenth century. Up to that date its influence on the art of Northern Europe is incontestable. Of equal importance—and even more clearly distinct from the French and Burgundian schools of miniaturists—is the school that arose in the eleventh century in Ireland. The work of these Irish illuminators is marked by a certain barbaric archaism in the delineation of the human figure, and by extraordinary inventiveness and intricacy in ornamental design.

FOREIGN MASTERS IN ENGLAND

But these early manifestations of the artistic spirit are beyond the scope of our collection, which is concerned with "paintings" in the restricted sense of the word. And although there was at no time any lack of autochthonous talent, the leading painters employed for the principal tasks of portraiture by the court and nobles, from the days of Henry VIII. to the sudden rise of the great English portrait school in the second half of the eighteenth century, were foreign masters of distinction attracted by the tempting offers and splendid patronage of the English princes. A long succession of these foreign masters came over in the hope of gaining the official position of court painters, and by their example decided the course which British Art was to follow for well-nigh two centuries. It is, therefore, among the painters of the foreign schools that we have to look for the early impetus given to English painting. Henry VIII., having vainly endeavoured to induce Raphael, Titian, and Primaticcio to enter his service, succeeded in securing the services of Holbein whose art determined the style of a whole generation of English painters and led to the rise of that great school of portrait miniaturists that produced Lavina Teerlinck, Nicholas Hilliard, the Olivers, Samuel Cooper, and many others of scarcely less fame.

The Dutchman, Guillim Stretes, is known to have worked for Edward VI.; the Italian Federigo Zuccaro, and the Netherlanders Lucas de Heere, Joost van Cleef the Younger, and Antonis Mor, better known as Sir Antonio More, were employed by Mary and Elizabeth. Paul van Somer worked for James I. and Charles I., Daniel Mytens for James I.; Van Dyck, Honthorst, and Cornelis Janssen were in the employ of Charles I.; the Westphalian Sir Peter Lely was the court painter of Charles II.; and Sir Godfrey

Kneller, another German, enjoyed the favours of James II. and William III.; whilst of French masters Largillière and J. B. Vanloo, among others less famous, found employment on this side of the Channel. The visit to England of Rubens in 1629 and its important results have already been pointed out. It will be remembered that Canaletto also worked in England from 1746 to 1748. Of all these foreign masters none exercised a more significant influence than Van Dyck—an influence which extended almost to the end of the eighteenth century, and is reflected in such famous works as the *Blue Boy* by Gainsborough, whose very dying words testify to the esteem in which he held the Flemish master: "We are all going to heaven, and Van Dyck is of the company."

EARLY ENGLISH PAINTERS

Although there is sufficient evidence to show that a number of native artists worked in England contemporary with, and immediately after the death of, Hans Holbein, only foreign names figure in the official records of payments for works executed for the king. The first English painter of whom we have definite knowledge, apart from the miniaturists, is John Bettes, who was a contemporary of Nicholas Hilliard, and was known as a miniature painter in the reign of Queen Elizabeth. The only panel picture with which his name can be definitely connected is the *Portrait of Edmund Butts* (No. 1496) at the National Gallery. A piece of wood inserted into the back of the panel bears the inscription *Faict par Johan Bettes Anglois,* and is believed to have been originally on the face of the picture, which at some time was cut down to the present dimensions. The name of Edmund Butts is inscribed on another panel attributed to John Bettes, which was shown at the Burlington Fine Arts Club in 1909; but both the personalities of sitter and artist are open to doubt.

No English painter of particular eminence is recorded at the beginning of the seventeenth century. The sound craftsmanship and solid talent of William Dobson (1610–1646) were discovered and encouraged by Van Dyck, who exercised considerable influence over his young protégé, and secured for him King Charles I.'s patronage. In his best work Dobson was a close follower of Van Dyck, to whom the English painter's portraits are frequently ascribed. Still, as may be seen in his *Portrait of Endymion Porter, Groom of the Bedchamber to Charles I.* (No 1249), at our Gallery, his work is marked by honest straightforwardness and strong characterisation, rather than by the courtly elegance which became almost a convention in Van Dyck's later English work. As a colourist Dobson compares unfavourably with the Flemish master. Dobson's days of prosperity ceased with the troubled days of the Commonwealth, and he died a poor man in 1646.

Cromwell preferred to bestow his patronage upon Robert Walker (died 1658), another but less talented follower of Van Dyck, who is, however, not represented at Trafalgar Square, and upon Lely, a German of Dutch descent, who had come to England in the year of Van Dyck's death, and who after the Restoration became Charles II.'s favourite painter. The National Gallery owns Lely's full-length *Portrait of a Girl* (No. 1016.) Robert Walker was in all probability the master of Mary Beale (1632–1697), whose pictures are met with in some private collections.

SIR JAMES THORNHILL

Sir Peter Lely's most promising pupil was John Greenhill (1649–1676), whose dissolute life led to his premature death. Neither he, nor the able marine painter Peter Monamy (1670–1749), nor any of the minor British seventeenth-century painters figure in our collection. Sir James Thornhill (1676–1734) is, indeed, the only

representative of the generation that preceded the great Hogarth, and his *Scene from the Life of St. Francis* (No. 1844) cannot be accounted an important work. Thornhill was the typical painter of an age that was not exactly noted for refined taste, and indulged in showy decoration of the most florid type. He studied art under William III.'s court painter Thomas Highmore, and rose to great honour under George I., who also employed Joseph Highmore. Thornhill's industry was enormous, and was supported by great facility in filling large wall spaces and ceilings with allegorical, mythological, and religious compositions. Among such decorative works were his grisaille paintings for the cupola of St. Paul's Cathedral, and his paintings at Hampton Court, Greenwich Hospital, Blenheim, Stoke Edith, and other old English country seats. But the runaway marriage of his daughter with William Hogarth has perhaps contributed more towards his fame than the miles of canvas covered by his industry. His picture in the National Gallery appears to be a design for a ceiling.

WILLIAM HOGARTH

William Hogarth (1697–1764) who may be regarded for our purposes as the earliest really important native English painter in modern times, was born in Smithfield, where his father, a native of Westmoreland, had settled. Hogarth at an early age busied himself in making drawings, but soon passed to engraving on metals. Although, as he said himself, engraving on copper was at twenty years of age his utmost ambition, he, within a short time, became a painter of repute, with a strong disposition to satirising the customs and fashions of his contemporaries. Rejecting the perfunctory methods of the picture-makers of his day, possessing a high sense of design, and being a close observer of his surroundings, he struck out for himself in an entirely new

direction. "Instead of burdening the memory," to quote his own words, "with musty rules, or tiring the eye with copying dry or damaged pictures, I have ever found studying from nature the shortest and safest way of obtaining knowledge in my art." His first real success was achieved by his *Wanstead Assembly* of 1728, which preceded by a year his elopement with Jane, the daughter of Sir James Thornhill, in whose studio he had worked. The *Scene from the Beggar's Opera* (No. 2437), which has only quite recently been purchased, was painted about the same time, and is thus one of his earliest pictures. The *Harlot's Progress* of 1731 was succeeded by the *Rake's Progress* now in the Soane Museum, his striking *Portrait of Captain Coram*, of 1740, and *His own Portrait* (No 112, Plate LXXVIII.) in this Gallery. This picture, which bears his initials and the date 1745, has marked upon it a palette on which is drawn a waving line. This "Line of Beauty and Grace" was but a meaningless hieroglyphic to those who first saw this strongly marked character study of himself and his favourite dog together with the representation of volumes of Shakespeare, Milton, and Swift, all painted on a canvas of kit-kat size. The mystery was subsequently solved by the volume he published under the title of the "Analysis of Beauty." This picture, which remained in the possession of his widow until her death, was purchased with the Angerstein Collection in 1824, and was thus one of the first English pictures to pass into our National Gallery.

THE MARRIAGE "*À LA MODE*"

To about the same period belongs the series of six pictures of *The Marriage "à la Mode"* (Nos. 113–118) which, although they are unsavoury in many details, were eminently calculated to depict the profligacy in high life in Hogarth's day. From the *Marriage*

PLATE LXXXII.—SIR J. REYNOLDS

(1723–1792)

ENGLISH SCHOOL

No. 111.—"PORTRAIT OF LORD HEATHFIELD, WITH THE KEY OF THE FORTRESS OF GIBRALTAR IN HIS HAND"

Lieutenant-General Eliott, who after his famous defence of Gibraltar was made Lord Heathfield, is shown in full uniform, holding in his right hand a chain and a large key, in allusion to his successful occupation of the fortress. In the left background is seen a cannon pointing downwards from the rock, over which clouds of smoke are rising. Life-size, three-quarter-length portrait, seen nearly in full face.

Painted in oil on canvas.

4 ft. 8 in. h. × 3 ft. 8 in. w. (1·422 × 1·117).

Contract (No. 113), in which the gouty old nobleman, the father of the bridegroom, is seen pointing to his pedigree to impress the rich alderman, whose daughter is to bring a large dowry to restore the financial difficulties into which the old earl and his son have fallen, to the second scene, *Shortly after Marriage* (No. 114), is but a short step. The four remaining scenes show that the bridegroom proves neglectful and profligate, while the lady sacrifices her honour to her paramour, who in the last picture of the series is shown to have suffered the extreme penalty of the law.

The *Calais Gate* (No. 1464), the sub-title of which is *The Roast Beef of Old England*, was deliberately painted by Hogarth to commemorate his having been arrested as a spy when engaged in making a sketch of one of the Gates of Calais during a short trip he made to France in 1748. "The first time an Englishman goes from Dover to Calais," he wrote in his memorandum book, "he must be struck with the different face of things at a little distance. A farcical pomp of war, pompous parade of religion, and much bustle with little business. To sum up all, poverty, slavery, and innate insolence, covered with an affectation of politeness, give you even here a true picture of the manners of the whole nation. The friars are dirty, sleek, and solemn; the soldiery are lean, ragged, and tawdry; and as to the fishwomen, their faces are absolute leather." Although Hogarth has painted all these characters in no complimentary manner into his *Calais Gate*, allowance must, of course, be made for the biased opinion he formed, and for the irritation he experienced at the rough handling he received. The picture has only been in the National Gallery a few years, having been presented by the late Duke of Westminster in 1895.

HOGARTH'S PORTRAITS

The *Portrait of Mary Hogarth* (No. 675), which is inscribed with the date 1746, the *Portrait of Miss Fenton the Actress, as "Polly*

Peachum" in the "Beggar's Opera" (No. 1161), and the *Portraits of Hogarth's Servants* (No. 1374) show the characteristics of his art, which is clearly an advance on the uninspired methods prevailing in England in the middle of the eighteenth century. These canvases have also a further interest in that they depict the costume of the day, while the *Family Group* (No. 1153) gives us an insight into the social life of the time. The *Shrimp Girl* (No. 1162, Plate LXXIX.) shows us Hogarth in the plenitude of his powers, the impressionistic treatment of the whole composition marking an epoch in the Art of England.

The *Portrait of Hogarth's Sister* (No. 1663)—probably his unmarried sister Ann—the *Portrait of Quin, the Actor* (No. 1935), and the not very impressive *Garden Party* (No. 1982), which can only be considered a school picture, are comparatively recent acquisitions. The *Sigismonda mourning over the Heart of Guiscardo* (No. 1046) is not altogether successful in its endeavour to depict what the artist clearly did not feel; indeed, Sir Richard Grosvenor, for whom it was painted in 1759, declined to take the picture.

Hogarth, who died in October 1764 at his house in Leicester Square, which was then known as Leicester Fields, spent much of his time at his villa at Chiswick. He was buried in Chiswick churchyard, and the epitaph on the tomb was written by Garrick.

HOGARTH'S ART

For a long time Hogarth's popularity and fame were due almost entirely to the moralising tendencies of those pictures in which he treated in a scathingly satirical spirit the foibles and vices to which his contemporaries were addicted. These pictorial sermons, which generally tended to show the triumph of virtue and the punishment of vice, were widely circulated in the form of engraved plates. It is only in comparatively recent times that

Hogarth has received the recognition which is due to him as an artist and as a painter. The modern conception of art, which looks askance at the literary element in painting, accords Hogarth the premier position among the English masters of his century, not *for* the didactic tendencies which were admired by our forebears, but rather *in spite* of his inartistic sermonising. Even in such pictures as the *Marriage "à la Mode"* series, there are pictorial passages of rare beauty, especially in the painting of accessories, in which Hogarth was a worthy rival of Chardin, that supreme master of still life. But the real greatness of Hogarth is to be found in those pictures in which he dealt entirely with artistic problems; and among these pictures *The Shrimp Girl*, with its melting tones and inimitably swift fluid brushwork, marks his highest achievement. Such great and essentially pictorial qualities will rarely, if ever, be found in the work of the fashionable painters of the modish world of the next generation—the men whom Hogarth himself styled "Portrait manufacturers." It is strange that the virile and thoroughly English art of Hogarth did not immediately produce a "School," and that his successors largely preferred to achieve popularity by flattering the popular taste for conventional prettiness—a taste which prevails to the present day, although artists and serious students are all agreed upon the pre-eminent position which must be given to Hogarth in British Art. Mention may here may be made of George Knapton (1698–1778), the portrait-painter and contemporary of Hogarth.

EARLY EIGHTEENTH-CENTURY PAINTERS

Connected with Hogarth by the tie of intimate friendship was Samuel Scott, the leading marine and architectural painter of his time, and one of the first to devote his serious attention to the art of water-colour painting, which forms so important a

chapter in the history of British Art. In his seascapes he followed the manner of the contemporary Dutch marine painters, whilst his views of London have something in common with the style of Canaletto who worked in London for two years during Scott's lifetime. The topographic dryness of many of the English master's pictures is often pleasantly relieved by animated groups of figures; but the chief value of such of his architectural paintings as the views of *Old London Bridge* (No. 313), *Old Westminster Bridge* (No. 314), *A Portion of Old Westminster Bridge* (No. 1223), and *Westminster from the Thames* (No. 1328), lies in their topographical interest as records of London as it was in the past. Samuel Scott died at Bath in 1772.

The features of *Samuel Scott, the Marine Painter*, are recorded at the National Gallery in a portrait (No. 1224) by Thomas Hudson (1701–1779). Hudson, whose chief claim to fame lies in the fact that he was the master of Sir Joshua Reynolds, had studied the art of portraiture under Jonathan Richardson (1665–1745), an able portrait-painter and writer on art, several of whose works can be seen at the National Portrait Gallery, although he is not represented at the National Gallery. Before Reynolds's rise to fame, Hudson, who was a Devonshire man, held undisputed sway as the popular painter of the world of fashion and intellect. A large group of *The Second Duke and Duchess of Marlborough and Family* at Blenheim Palace shows the full extent of his gifts, which lay midway between the uncompromising realism of Hogarth and the amiable convention of the later eighteenth-century school of portrait-painting.

THE EARLY SCOTTISH SCHOOL

The portrait of a lady, which has recently been renamed the *Portrait of Mrs. Everard* (No. 1491), is not really from the hand of the Scottish portrait-painter Allan Ramsay (1713–1784). In dealing

PLATE LXXXIII.—SIR J. REYNOLDS

(1723–1792)

ENGLISH SCHOOL

No. 307.—"THE AGE OF INNOCENCE"

"Innocence" is depicted as a child of tender years, seated on the grass and looking earnestly towards the right; her hands are folded over her chest, and her feet are bare; she wears a white dress and is seen in profile; landscape background.

Painted in oil on canvas.

2 ft. 6 in. h. × 2 ft. 1 in. w. (0·762 × 0·635).

PLATE LXXXIV.—SIR J. REYNOLDS

(1723–1792)

ENGLISH SCHOOL

No. 78A.—"THE HOLY FAMILY"

The Virgin, in a pink tunic and blue mantle, and the Infant Christ are seated by a stone monument in an open landscape, with blue hills in the distance. St. Joseph, a bearded and middle-aged figure with his arms crossed, occupies the centre of the composition, on the left of which stands St. John the Baptist as a child, holding his reed cross, inscribed "Ecce Agnus Dei."

Painted in oil on canvas.

6 ft. 5 in. h. × 4 ft. 9½ in. w. (1·956 × 1·46).

with Ramsay it is necessary to retrace our steps to the early years of the seventeenth century when the history of Scottish national art was inaugurated by George Jamesone (1587?–1644,) a portrait-painter of considerable distinction, whose style was based on that of the contemporary Flemish masters. During the decades that followed Jamesone's death, the political and social conditions in Scotland were distinctly unfavourable to the fostering of the fine arts, and the few national painters, whose names have been handed down to posterity—John M. Wright, Thomas Murray, the Hamiltons, W. Aikman, and a few more—preferred to seek employment in London and on the Continent. Allan Ramsay received his artistic tuition at the St. Martin's Lane Academy and in Rome, where he had great success with his early portraits. He worked subsequently for eighteen years in Edinburgh, but eventually settled in London about 1762. So great was his vogue as a portrait-painter that he found it necessary to enlist the help of many assistants, who turned out endless replicas of royal and other portraits in factory fashion. Ramsay's posthumous reputation has somewhat suffered from the poor quality of many of these pictures, in which there is little, if any, of his own handiwork, whilst some of his best portraits are not infrequently ascribed to Reynolds in his early period. Ramsay did not approach Reynolds in richness of colour and in power of brushwork, but his portraits have much refinement, grace, and morbidezza. He can be studied to greater advantage at the National Portrait Gallery which owns a number of his portraits. The portrait (No. 1491) in the National Gallery is a permanent loan from the Victoria and Albert Museum.

There is no need to dwell upon the work of three minor painters of the period, who are represented in our National Collection: B. Nebot (*Covent Garden Market, with St. Paul's Church*; No. 1453), about whose life we are in complete ignorance, and whose very nationality is open to conjecture; George Lambert

(1710–1765) (*Landscape*, No. 1658), a theatrical scene-painter who has also left a few landscapes of no particular merit; and Charles Brooking (1723–1759) (*The Calm*, No. 1475), an amateur painter of marine subjects in Dutch taste.

RICHARD WILSON

The first really important figure in British landscape art is Richard Wilson (1714–1782), important not only for his own achievement, but even more for the influence exercised by his classic sense of composition and his understanding of the mysteries of light upon the early work of the most commanding genius in the history of British painting—Joseph Mallord William Turner. The son of a clergyman, Wilson began his career as a portrait-painter, in which capacity he rivalled the art of Richardson to whose portraits Wilson's show a close affinity. A visit to Italy in 1749, and the encouragement of Zuccarelli, determined him to devote himself entirely to landscape. He modelled his style upon that of Claude Lorrain, whose example he followed in the classical arrangement of his compositions, and in the study of the effect of sunlight and atmosphere upon the receding plans of his vistas which are usually framed by trees and classic ruins. At the same time he was by no means a slavish imitator, and was inspired by a genuine love of nature which prevented him from imposing conventional style upon landscape to the same extent as was done by Claude whom he did not rival, however, in the transparent luminosity of his serene skies. His talent shows to best advantage in paintings on a small scale, and in dealing with the peaceful mood of Nature. In comparing his *Ruins of the Villa Mœcenas at Tivoli* (No. 108) with the storm-tossed and agitated *Landscape with Figures, representing the Destruction of Niobe's Children* (No. 110)—both pictures were presented

to the nation by Sir George Beaumont in 1826—it will be seen that idyllic repose afforded him happier inspiration than dramatic action. Although Wilson was one of the original members of the Royal Academy, founded in 1768 under Sir Joshua Reynolds's presidency, his art was not appreciated by his contemporaries. He spent his life in great poverty, and never received adequate pecuniary reward for his efforts. Besides the two large compositions already mentioned, the National Gallery owns nine landscapes from his brush: a *View in Italy* (No. 301), a *View in Italy, with an Arched Ruin* (No. 302), *Hadrian's Villa* (No. 303), a *River Scene* (No. 267), a *Landscape, with Bathers* (No. 1290), *Lake Avernus with the Bay of Naples in the Distance* (No. 304), *On the River Wye* (No 1064), and *A Rocky River Scene* (No. 1071). The *River Scene with Ruins* (No. 1779), which was bequeathed to the Gallery by Mr. H. S. Ashbee in 1900, is clearly not by Wilson, and has been variously attributed to his pupil J. Farington and to G. Barret, Sen., R.A. Contemporary with Richard Wilson, and inspired by similar ideals, was the landscape-painter George Smith (of Chichester) (1714–1776). His *Classical Landscape* (No. 2287) shows the full extent of his strictly limited talent.

Among Wilson's pupils were W. Hodges, J. Farington, and Sir George H. Beaumont (1753–1827), of whom only the last-named figures in our collection with a *Landscape with Jaques and the Wounded Stag* (No. 119). As a painter Sir George Beaumont, who had imbibed the classic tradition on a tour in Italy in 1782, is not of much account. A far more solid foundation for his lasting fame is his generous gift of his collection of old masters to the nation in 1826.

SIR JOSHUA REYNOLDS

Joshua Reynolds (1723–1792), whose Christian name was by a clerical error entered in the baptismal register as Joseph, was

born on July 16, 1723. A memorandum on a later page of the register states rather laconically that "the person by mistake named Joseph was Joshua Reynolds." His father, Samuel Reynolds, was the headmaster of the grammar school at Plympton Earl, which is situated in the fertile valley of the Plym some five miles from Plymouth. An idea of the general appearance of the country in the neighbourhood of Plympton Earl may be formed by inspecting Turner's *Crossing the Brook* (No. 497) in this Gallery Samuel Reynolds was a scholar of eccentric habits and, "being much given up to astrology and used to casting nativities," was "wont to spend many hours by himself, watching the stars, from the top of Plympton Castle." It is, perhaps, not altogether surprising that by Christmas 1746, when he died, "the number of his scholars was literally reduced to one."

While still a child, Joshua, the seventh of ten children born to Samuel Reynolds and his wife Theophila, whose maiden name was Potter, accidentally came across a copy of "The Jesuit's Perspective," by which he was greatly impressed. The boy was frequently reproved by his father for neglecting his lessons and devoting his spare time to drawing and sketching whatever aroused his interest. There still exists a perspective drawing on the back of a Latin exercise, "De Labore," on which his father, the schoolmaster, has written the words in very precise characters:—

"This is drawn by Joshua in school out of pure idleness."

It is natural, therefore, that the boy, who was to be at the age of forty-five the first President of the Royal Academy, should paint his first portrait, now lost,

"Ere yet his age had measured twice six years."

Samuel Reynolds was divided in his mind as to whether to make of his son an apothecary or an artist, and the boy in highly characteristic fashion informed his father that "he would rather

PLATE LXXXV.—T. GAINSBOROUGH

(1727–1788)

ENGLISH SCHOOL

No. 684.—"PORTRAIT OF RALPH SCHOMBERG, ESQ., M.D."

Dr. Schomberg, a man of middle age, wearing a claret-coloured court-suit and holding his cocked hat and walking-stick before him, is seen at full length. He stands in an open landscape, with a view of the distant horizon. Luxuriant foliage is painted in the foreground to the right.

Painted in oil on canvas.

7 ft. 7 in. h. × 5 ft. ½ in. w. (2·311 × 1·536).

be an apothecary than an *ordinary* painter," but that if he could be apprenticed to an eminent master he should choose the latter vocation. Joshua seems also to have been to some extent influenced in his decision by reading Richardson's "Treatise on Painting."

The earliest portrait by Reynolds now in existence represents the Rev. Thomas Smart, Vicar of Maker, who died in 1736. The portrait was a few months previously "coloured in a boat-house at Cremyll Beach under Mount Edgcumbe on canvas which was part of a boat-sail," and with the common paint used in a ship-wright's painting shop. Even in this connection we find evidence of Joshua's propensity for sketching where and when the fancy took him, as this very portrait of the tutor to the Edgcumbe family is said to have been painted from a drawing "taken in church on the artist's thumb-nail."

IN HUDSON'S STUDIO

Eventually in October 1740, being only seventeen years of age, Reynolds was sent up to London to enter the studio of Thomas Hudson, a Devonshire painter, who had at the time when art was at its very lowest ebb in England become Court Painter. He did not, however, remain long in the studio of Hudson, who having seen a picture by his pupil became jealous of his rising talent and determined to find an excuse, however slight, for dismissing him. Hudson had ordered the pupil one evening to take a picture by him round to Van Haaken, who was in the habit of placing Hudson's heads on suitable shoulders and furnishing becoming draperies. Reynolds put off doing so until the following morning on account of the rain. At breakfast Hudson demanded why the pupil had not taken the picture round the previous evening. Reynolds explained, adding that he had, nevertheless, delivered the canvas before Van Haaken was out of bed. This

did not satisfy the master, who instantly sent the boy out of his house, never to return. This was in 1743, when Reynolds arranged to return to Devonshire. He soon set up as a portrait-painter at Plymouth Dock, but a year later he was back in London where he remained until his father's death.

REYNOLDS IN ITALY

Shortly afterwards Reynolds met Captain, subsequently Admiral, Keppel, whom he accompanied on board the *Centurion* in May 1749 on a voyage to the Mediterranean. Keppel, whose portrait (No. 886) was painted by Reynolds thirty years later, was thus the means of the great English artist's going to Italy to study the works of the great Fifteenth and Sixteenth Century painters, a voyage which left an indelible impression on Reynolds's art.

During the three years he spent in Italy Reynolds painted *His own Portrait* (No. 889), which is but one of the many portraits that he painted of himself. While he was in Rome he did not content himself with copying the works of the Old Masters but also studied their methods. Indeed, while he was yet a young man he acquired the habit of thinking philosophically, his sound sense and his own genius enabling him to solve the many problems which presented themselves.

OTHER EARLY WORKS

Although he very rarely signed his pictures, his portrait group of *Lady Frances Scott and Her Brothers Henry, third Duke of Buccleuch, and Lord Campbell Scott* is a signed and dated work of 1758. In the following year appeared the *Portrait of Kitty Fisher* now in the collection of Lord Leconfield. Other portraits of the gay Kittie are in the collections of the Earl of Crewe, Sir Edward Tennant, the Earl of Carysfort, and the Marquis of Lansdowne.

The fact that Reynolds painted her so often is, no doubt, due to her having lived under the protection of Captain Keppel, whom the artist had met some ten years earlier. It has, indeed, been generally overlooked by the critics that the features of Keppel's mother are preserved to us in the *Portrait of Lady Anne Lennox, Countess of Albemarle* (No. 1259), of 1759.

The *Portrait of Lord Ligonier on Horseback* (No. 143) and the *Portrait of Captain Robert Orme* (No. 681), having been painted in 1761, are also early works. Nor are they very satisfactory. The drawing of the horse in the latter canvas is so lacking in subtlety of observation and precision of line as to stamp it as an interesting experiment rather than a satisfactory composition, a remark which applies though in a less degree to the *Margaret Georgiana, Countess Spencer and Her Daughter Georgiana, afterwards Duchess of Devonshire*, which was painted about 1761–1763, and is now in the collection of Lord Spencer. The sittings were given at the house on the west side of Leicester Square where Reynolds resided from 1760, the year that Gainsborough probably removed to Bath, until his death. Indeed, to this day, there can be seen the curved flight of banisters which the fancy farthingales, the hooped petticoats, and the furbelows of Reynolds's sitters must so often have brushed. Among them was, no doubt, Nellie O'Brien. The Wallace Collection possesses a *Portrait of Nellie O'Brien*, whose beauty and morality were alike frail. The three-quarter-length picture at Hertford House was painted about 1763, and is said to have been sold by auction during the artist's lifetime for ten guineas. Indeed, it cost the second Marquis of Hertford only £64, 1s. when bought by him at Christie's in 1810.

The genius of the painter had, however, already begun to burst like a sunbeam upon the darkness of a none too cultured age. The mediocre Hudson was then in advanced age, and Gainsborough had lately settled in Bath. Rapidly the fame of

Reynolds had become paramount in London, where the charm of his manner was before long to single him out as the first President of the Royal Academy. In September 1768 he travelled to Paris, and an entry in his note-book with regard to the pictures at Chantilly, which he visited *en route*, shows that he was much impressed by Van Dyck's *Portrait of Henri de Berghe.*

THE FOUNDATION OF THE ROYAL ACADEMY

Three months after this was held the first General Meeting of the Royal Academy, the foundation of which had been suggested at least as far back as 1755. However opinions may vary to-day as to the usefulness of such an institution, its establishment was inevitable in the third quarter of the eighteenth century. Some such proposal had been put forward by Sir James Thornhill in the reign of George I., and if either that sovereign or his son, who cared nothing for "bainting and boetry," had taken any interest in the Fine Arts, it would not have been reserved for George III. to place himself at the head of the Royal Academy at its foundation in 1768. It was founded "for the better cultivation, improvement, and encouragement of painting, sculpture, architecture, and the arts of design in general." Of the thirty-six foundation members of the Academy nominated by the king there is no doubt that the names of half of their number are to-day almost entirely forgotten. It is, indeed, not surprising to read that "the number was fixed rather with a view to the future" than on account of their individual artistic ability. How many people to-day have seen any of the works of Charles Catton, John Gwynn, Jeremiah Meyer, William Tyler, Samuel Wale, Joseph Whitton, Richard Yeo, and Mary Moser, all of whom were on the foundation? The New Academy's first head-quarters was at "Dalton's print-warehouse, formerly Lamb's

auction-rooms in Pall Mall, immediately adjacent to Old Carlton House, afterwards occupied by Christie the picture-auctioneer."

HIS "DISCOURSES" AND KNIGHTHOOD

On Jan. 2, 1769, Reynolds gave the first of his famous "Discourses," which were intended "to make and prove art a matter fit to occupy cultivated and serious minds," and it certainly must be admitted that he succeeded admirably in his object. On April 21 of the same year Sir Joshua was knighted but, being an industrious man, he gave a sitting to Miss Norcliffe at eleven o'clock on the same day. His note-book contains the entry "12½ King's Levée, knighted at St. James's," but he set to work again on a portrait of Mr. Simmonds at two o'clock. Both these portraits are, however, now lost.

At the first exhibition, held in the same year, the President exhibited four pictures, but Walpole noted that one of them was "very bad," and the lady in another had "a bad attitude." Although it is not possible to review in detail the many pictures which came yearly from Sir Joshua's hand, it is clear that he had by now come under various influences. In addition to the great paintings, which he had studied with such care in Italy and in France, he had in England apparently become affected by the pictures of William Gandy of Exeter, whose father, James Gandy, had worked as a pupil of Van Dyck.

Sir Joshua now entered upon the golden period of his great career, his *Portrait of Mrs. Hartley and Child* (No. 1924), being shown at the fifth exhibition at the Academy. This canvas has a continuous pedigree, and had already graced the walls of seven different private collections when it was presented to the National Gallery in 1903 by Sir William Agnew.

The *Strawberry Girl* in the Wallace Collection, which was

painted in 1773, was considered by Reynolds himself to be "one of the half-dozen original things which no man ever exceeded in his life-work." The just expression of infantine feeling was perhaps never painted with greater felicity than in this canvas, which changed hands in 1796 for £81, 18s. and eventually passed into the collection of the fourth Marquis of Hertford in 1856 for £2215. The Marquis of Lansdowne possesses another version of this picture, which was repeated several times, "not so much for the sake of profit as for improvement."

"THE GRACES"

Another masterpiece of the same year is *The Graces Decorating a Terminal Figure of Hymen* (No. 79, Plate LXXX.), which is but a fancy portrait group of Barbara, Elizabeth, and Anne, the three daughters of Sir William Montgomery. The second of these ladies was engaged at the beginning of the year to the Hon. Luke Gardiner, whose portrait was at that time being painted by Sir Joshua. Mr. Gardiner wished, as he said, to have a portrait group of his *fiancée* and her two younger sisters "representing some emblematical or historical subject." It was the genius and inventive faculty of Reynolds which produced the picture that should depict the graceful attitudes and easy movements of the three sisters, all of whom were at the time engaged to be married. The knowledge of this fact provided the artist with the inspiration which he was able to carry to such a successful issue. This canvas, the original sketch for which was recently included in the sale of Sir Cuthbert Quilter's Collection, was bequeathed to the nation in 1837 by the Earl of Blessington, the second son of Elizabeth Gardiner, who occupies the centre of the composition.

"LADY COCKBURN AND HER CHILDREN"

No less famous is the *Portrait of Lady Cockburn and Her Children* (No. 2077, Plate LXXXI.), which was bequeathed to the National Gallery in 1892 by Marianna Augusta, Lady Hamilton. As the deed of gift was subsequently shown to be bad in law, and an interest in the picture was proved to belong to the various co-heiresses of Sir James Cockburn, who as a boy is here shown kneeling on his mother's lap, the canvas had to be delivered up to the rightful owners in 1900. It was then bought privately by Mr. Alfred Beit for about £24,000, and he munificently bequeathed it to the nation four years later. Another remarkable thing about the picture is that it is signed and dated in full, a rare occurrence in the art of Sir Joshua, whose own portrait (No. 306) also belongs to the year 1773.

Two years later appeared the *Banished Lord* in this Gallery (No. 107) and the *Portrait of Miss Bowles* in the Wallace Collection. It has been well said that this "picture of a beautiful child sitting on the ground and making a dog very uncomfortable by hugging its neck," is "a matchless work that would have immortalised him had he never painted anything else." Her parents had intended to have her portrait painted by Romney, but Sir George Beaumont, who at one time owned the "*Man's Head*" (No. 106), advised them to commission Sir Joshua. They raised the objection that Reynolds's pictures faded, but Sir George's advice that "even a faded picture by Reynolds will be the finest thing you can have" determined them. The artist was asked to dinner, and little Miss Bowles was placed beside Sir Joshua at the dessert, when "he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table

and stole her plate; then he pretended to look for it; then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he at once caught and never lost." As Leslie and Tom Taylor point out, the affair turned out in every way most happily, and the picture did not fade but "has till now escaped alike the inflictions of time or of the ignorant among cleaners."

The sentiment seen in the *Portrait of Miss Bowles* is closely akin to the *Infant Samuel* (No. 162) in this Gallery. The subject is religious in name only, and the thoroughly English point of view assured its popularity. A very large canvas in the Wallace Collection reveals to us the *Portrait of Mrs. Carnac*, which, it is surprising to find, remained in the artist's possession from the year 1778, when it was painted, until his death fourteen years later. In 1796 it was sold for seventy guineas, and in 1861 it was acquired by the fourth Marquis of Hertford for £1795, 10s. at the sale of Sir J. Carnac's Collection.

The small and unpleasing sketch entitled *George, third Duke of Marlborough and his Family* (No. 1840), gives but a faint idea of the magnificent composition which Sir Joshua painted in 1777 at Blenheim, where it still hangs. We again see the influence of Van Dyck reflected in the *Portraits of Two Gentlemen* (No. 754), and a mental comparison of it with the pictures by Van Dyck recently lent to the National Gallery by Lord Lucas will bear out this suggestion. Sir Joshua considered that his *Admiral Keppel* (No. 886) was "one of his most perfect pictures"; it is perhaps the best of the ten portraits for which Keppel sat to Reynolds, who in the previous year had depicted *George, Prince of Wales, afterwards George IV.* (No. 890), wearing the blue ribbon and Star of the Garter. The *Portrait of a Lady and Child* (No. 891)

PLATE LXXXVI.—T. GAINSBOROUGH

(1727–1788)

ENGLISH SCHOOL

No. 80.—"THE MARKET CART"

A white horse, drawing a market cart containing vegetables, on the top of which two girls are seated, is walking into a small pond. Two boys with a dog are in charge of the horse and cart. In the foreground to the left are two more children. Under the trees in the right middle distance a youth gathers a bundle of faggots.

Painted in oil on canvas.

6 ft. ½ in. h. × 5 ft. ½ in. w. (1·841 × 1·536).

PLATE LXXXVII.—T. GAINSBOROUGH

(1727–1788)

ENGLISH SCHOOL

No. 683.—"PORTRAIT OF MRS. SIDDONS"

The celebrated actress is portrayed in her make-up and with her hair powdered, at the age of twenty-nine. She wears a light blue-and-white striped dress with blue ribbons, a buff shawl, and a large hat trimmed with black feathers. She sits at three-quarter length, in an easy position, with her muff on her lap. Her body is turned towards the left, her face being seen almost in profile against a dark-red curtain.

Painted in oil on canvas.

4 ft. 1½ in. h. × 3 ft. 3 in. w. (1·256 × 0·99).

of 1780, and the *Portrait of Sir Abraham Hume* (No. 305), of about 1783, were executed previous to the death of Allan Ramsay in 1784, when Reynolds was appointed Painter in Ordinary to the King.

"MRS. ROBINSON AS 'PERDITA'"

Another of the treasures in the Wallace Collection is the *Portrait of Mrs. Robinson as "Perdita,"* which appears to have been painted about 1782. It was purchased at auction in 1796, by the second Marquess of Hertford, for £52, 10s. This celebrated actress, Mary Darby, although born in America, earned great distinction on the English stage, more especially in the character of Juliet in 1777; she died in a cottage on Englefield Green in 1800. Mr. Algernon Graves has found in a newspaper of 1792 the following elegant tribute to the fame of both the painter and his model:—

> "Reynolds, 'twas thine with magic skill to trace
> The perfect semblance of exterior grace.
>
> . . . . . .
>
> "Nations unborn shall celebrate thy name;
> And stamp thy mem'ry on the page of FAME."

The *Study for a Figure of Horror* (No. 1834) was made by Sir Joshua for one of the figures in his magnificent, signed picture of *Mrs. Siddons as the Tragic Muse*, now in the collection of the Duke of Westminster. The pictures of this late period include the *James Boswell* (No. 888), the fanciful *Robinetta* (No. 892), the charming *Heads of Angels* (No. 182), and the manly *Portrait of Lord Heathfield*, which is the subject of one of our illustrations (No. 111, Plate LXXXII.). The characteristically English *Age of Innocence* (No. 307, Plate LXXXIII.), of 1788, has often been engraved. It has been supposed that Sir Joshua's own grand-niece, Theophila Gwatkin, was his model for this popular picture, which is, however, in a rather bad state.

Sir Joshua's art was so various that he painted in the same year the *Snake in the Grass* (No. 885), many replicas of which exist, and the *Holy Family* (No. 78A, Plate LXXXIV.). The latter picture, which was originally painted to afford a frontispiece to the New Testament of Macklin's Bible, was sold by Macklin to Lord Gwydyr in 1792 for £735. It has lately been restored and cleaned, after having been hidden away in the store-rooms for thirty years. In the summer of 1790 Sir Joshua's eyesight began to fail, and on Feb. 23, 1792, he died in his house in Leicester Fields, being buried with much ceremony in St. Paul's Cathedral.

REYNOLDS'S ART

From the evidence of his famous "Discourses" as well as of his pictures, Reynolds was essentially an eclectic. He not only preached the emulation of the old masters, but he practised it in unmistakable fashion, taking his colour from the Venetians, his chiaroscuro from Rembrandt, his composition from the Bolognese, and at times basing his treatment of some subject or portrait entirely on some famous model of the past. His drawing was by no means masterly, and at times even faulty; and in his treatment of light and shade, when he attempted to follow a master like Rembrandt, he rarely rose beyond the imitation of superficial qualities. Yet, with all these faults, he was a magnificent colourist; he had a sure instinct for balance of pictorial design, a rich sense of beauty and gracefulness in portraying women, and an equally remarkable grasp of character in rendering the features of men. He achieved some of his greatest triumphs as a painter of innocent ingenuous childhood—indeed, it is not too much to say that he was the first to paint children *as* children, and not as little men and women posing in their finery with an air of dignity and self-consciousness that is alien to their undeveloped character.

Unfortunately, all his scientific curiosity, which made him not only theoretically analyse the methods of the old masters, but actually sacrifice their paintings to experimental investigation of the pigment used by them, did not save him from using perishable material and applying his pigments, glazes, scumblings and varnishes without consideration of their chemical qualities, with the result that a hundred years have sufficed to work sad havoc with many of his pictures, which have faded, cracked, and deteriorated more, perhaps, than those of any of his contemporaries.

His productivity was enormous. The whole world of fashion and intellect of his day figured among his sitters—Royalty, men and women of the world, statesmen, actors, famous demi-mondaines, scientists, men of letters, and soldiers. His output amounted to as many as one hundred and fifty pictures in one year, which necessitated the employment of numerous assistants who are responsible for a great deal of the work on many of the canvases that pass to-day as being entirely by the master. It is fortunate for posterity that this enormous vogue forced Reynolds to devote himself almost exclusively to portraiture, for, in accordance with the taste of his time, which was largely due to his own teaching, his ambition lay in the direction of "histories" in "the grand manner" of the seventeenth-century Italians, whilst he was apt to regard portrait-painting as mere drudgery. While his portraits set a noble example to his contemporaries and followers, his in many ways admirable "Discourses," with their constant reiteration of the supreme merits of the Carracci and other Bolognese masters, could not fail to exercise a baneful influence upon the rising generation, which in some degree was the cause of the sad decline of the English School in the early half of the nineteenth century. Unlike his contemporary Gainsborough, Reynolds painted only a very limited number of landscapes.

THOMAS GAINSBOROUGH

Thomas Gainsborough (1727–1788) was born at Sudbury, Suffolk, in the spring of 1727, and was baptized in the Independent meeting-house in that town on May 14. His father, John Gainsborough, was a wool-stapler, and his grandfather Robert, who had been Head Constable, came of a family which seems to have been of some standing and long resident in Sudbury.

Thomas Gainsborough, the painter, was one of a large family. His eldest brother John ("Scheming Jack") and his second brother Humphrey were of a scientific turn of mind, although unable to benefit materially by the inventions with which their names have been associated. Of the painter's other brothers, Matthias and Robert, little is known. The former died in childhood and the latter "eloped with his wife to Lancashire."

Thomas Gainsborough, who had four sisters in addition to four brothers, seems to have been inclined to an artist's career from his childhood. His earliest picture now in existence is the famous *Tom Peartree,* which is in the Elizabethan Mansion, Christchurch Park, Ipswich. The picture was painted—or, rather, sketched—by the youthful artist at the moment that a villager was robbing his father's orchard. Young Gainsborough is said to have been sketching under a tree in the orchard, unobserved by the thief, whose detection was brought about by the accurate portrayal of his features.

Having made a close study of nature on the many sketching excursions which he made as a boy in the neighbourhood of Sudbury, he came up to London in 1741. In the metropolis he was influenced by Hubert Gravelot and afterwards worked under Francis Hayman in St. Martin's Lane. When he was about seventeen years of age the young painter took a studio in Hatton

Garden, but, meeting with no success, returned late in 1745 to Sudbury, where he shortly afterwards chanced to meet his future wife, Margaret Burr. It is recorded that "on one of his pictorial excursions amongst the woods of Suffolk he sat down to take a sketch of some fine trees, with sheep reposing below, and wood-doves roosting above, when a young woman entered unexpectedly upon the scene, and was at once admitted into the landscape and the feelings of the artist." They were married in 1746, and shortly afterwards went to live at Ipswich, taking a house at a rental of £6 per annum!

HIS IPSWICH PERIOD

During the early years of this, the painter's first period, the private income of his wife, whose parentage has afforded much food for speculation, relieved him of any real anxiety as to the future. He was thus enabled to follow his natural bent, to consult nature at every turn and to paint an occasional portrait.

The Painter's Daughters (No. 1811) seems to have been painted about 1755, when they were both little girls. Mary, the younger of the two, is depicted in the act of stretching out her hand to catch a butterfly. In 1780 she was secretly married to Johann Christian Fischer, the hautboy player. Margaret, whose portrait (No. 1482) at a later age is also in this Gallery, never married. A small sketchy picture of *The Artist's Daughters* is in the Forster Collection at the Victoria and Albert Museum. A magnificent life-size painting of *The Painter's Two Daughters* was recently exhibited in Paris by Mr. Samuel Whitbread. To the year 1758, when the Ipswich period was drawing to a close, may be assigned the two small pictures (No. 1485 and No. 1486) entitled *Landscape*, which were presented to the National Gallery in 1896 by the Misses Lane.

HIS BATH PERIOD

It is not known with certainty at what date Gainsborough removed from Ipswich to Bath, where he found a *milieu* which was exactly suited to his professional activities as well as to his own personal enjoyment, but he settled in that fashionable resort about 1760. He resided successively in the Abbey Churchyard, in Ainslie's Belvedere, and at 24 The Circus, where his house may still be seen. The *Wood Scene, Village of Cornard, Suffolk* (No. 925), which has also been called "*Gainsborough's Forest,*" may, perhaps, be regarded as marking the transition from his Ipswich manner to that of the early years of his residence in Bath, where he remained until 1774. That his art now rapidly matured is seen from the *Portrait of John, fourth Duke of Bedford,* in the National Portrait Gallery, which was painted about 1768, and is remarkable for bearing the artist's name. It was formerly in the collection of the Duke of Marlborough at Blenheim, out of which it was sold in 1887. There appear to be no more than a dozen pictures by Gainsborough now extant inscribed with his initials or his full name, and we have already seen, in reviewing the art of Reynolds, how unusual it was in the eighteenth century for English artists to sign their pictures.

"THE PARISH CLERK"

A romance of an exceptional interest attaches to the *Portrait of Edward Orpin, Parish Clerk of Bradford-on-Avon, Wilts* (No. 760), which followed in 1769, the year that Gainsborough exhibited for the first time at the Academy, of which he was a Foundation Member. This canvas, which does not appear to have been publicly exhibited until thirty-three years after Orpin's death in 1781, in some way passed into the possession of the Wiltshire family, from whose descendants it was purchased by the National

Gallery in 1867 for £325, 10s. Apart from its intrinsic and æsthetic importance, the picture has earned considerable reputation from the fact that it was formerly in the possession of the Wiltshire family at Shockerwick near Bath. It was Wiltshire the carrier who was annually employed by the painter to take his pictures to London and deliver them to the Society of Artists, to whose exhibitions Gainsborough contributed from 1761–1768, and to the Royal Academy for its annual exhibitions. For this service he always refused to accept money, stating from time to time that he "admired painting too much" to make any profit by it. Gainsborough being by nature proud and intractable, a scheme was devised which was equally satisfactory to both parties. "When you think," said Wiltshire, "that I have *carried* to the value of a little painting, I beg you will let me have one, sir, and I shall be more than paid." In this way Wiltshire was amply repaid for his labour. It seems probable that the picture thus painted was a landscape and not a portrait. It is, indeed, possible that *The Harvest Waggon*, now in the collection of Lord Swaythling, was the reward handed to the trusty carrier, as it was sold by his grandson, John Wiltshire of Shockerwick, in 1867 for £3097, 10s. There is some ground for the supposition that Gainsborough made his *Study of an Old Horse* (No. 1484) from one of Wiltshire's horses.

Wiltshire was a man of some importance in Bath, and it was in "Mr. Wiltshire's Great Room" that many of the famous concerts were given. When it is remembered that the Linley and Sheridan families were at this time resident in Bath, that Gainsborough painted the *Portrait of Miss Elizabeth Anne Linley*, now in the collection of Mr. Charles Wertheimer, and that Wiltshire, no doubt, saw it, our interest in it becomes greater. In fact, it was this very portrait of the "beauteous girl with the God-given voice," as the chronicler of the time delightfully describes

her, which some years ago became even more famous as "the Worthing Gainsborough" through its having, as it is said, been unsuccessfully hawked about Bond Street by two Worthing ladies for a five-pound note, and subsequently sold at Christie's for the large sum of £9450, although it had at least one hole in it and was covered with dirt and some curious chemical compound. The magic touch of the cleaner has, however, transformed a splendid wreck into one of the finest productions that ever came from the master's hand. The portrait of Elizabeth Linley, who married Sheridan, was painted several times. She appears with her brother Tom in a picture belonging to Lord Sackville, and she and her sister Mary are painted together in the painting entitled *Mrs. Sheridan and Mrs. Tickell*, now in the Dulwich College Gallery.

"DR. SCHOMBERG"

The Blue Boy (Master Jonathan Buttall), now in the collection of the Duke of Westminster, a magnificent achievement of about 1770, is said to have been executed by Gainsborough with the express intention of refuting Sir Joshua's objection to blue in mass in painting. This can, however, scarcely have been the case, since the picture antedates the "Discourse" in which Reynolds expressed his views on the question. Another late work of the Bath period is the *Cottage Door*, in the same collection, which was apparently painted about the same time as the *Portrait of Mr. John Eld*, which was recently "discovered" at the Infirmary at Stafford, and the *Portrait of Ralph Schomberg, M.D.* (No. 684, Plate LXXXV.). A curious story attaches to this full-length life-size canvas, which was presented to the National Gallery in 1835; as it was subsequently proved that the donor had no legal title to dispose of the picture, it was reclaimed by the proprietors in the following year. It was, however, purchased by the National

PLATE LXXXVIII.—G. ROMNEY

(1734–1802)

ENGLISH SCHOOL

No. 1667.—"A LADY AND CHILD"

The lady, wearing a low-cut pink dress, and a green and yellow kerchief on her head, rests her left cheek against the head of her babe, who is dressed in white and nestles to her side.

Painted in oil on canvas.

2 ft. 11¼ in. h. × 2 ft. 3¼ in. w. (0·895 × 0·692).

Gallery from Mr. J. T. Schomberg in 1862 for the relatively small sum of £1000.

The Market Cart (No. 80, Plate LXXXVI.) is a superb example of English landscape, and as such was a valuable addition to the Gallery, to which it was presented in 1829 by the Governors of the British Institution. The accompanying illustration gives some idea of the important place it occupies in the *œuvre* of the great English painter.

HIS LONDON PERIOD

Gainsborough now sought a wider field for his operations and removed to London in 1774, "all his paintings and drawings and flutes and fiddles" being carried in Wiltshire's waggon, while he himself travelled by the Bath Coach. He rented a portion of Schomberg House in Pall Mall, which took its name from Duke Schomberg, who had been killed at the Battle of the Boyne in 1690. He thus bade farewell for ever to Bath, but remained in communication with many of his old friends there.

From this moment onwards the reputation of Gainsborough increased so rapidly that in a very short period it even challenged that of his great rival, Sir Joshua; there seems, moreover, to have been but little goodwill between them. Temperamentally, however, they were singularly ill-suited to form any firm friendship, but the good grace and nice feeling shown by the President when the younger artist was on his death-bed suggest that the fault lay on Gainsborough's side.

One of the earliest of his successes in London was achieved with the *Portrait of the Hon. Mrs. Graham*, now in the National Gallery of Scotland, where it represents her at full length. The lady's death at the early age of thirty-five plunged her husband, who afterwards became Lord Lynedoch, into the deepest grief.

He was unable to live with the portrait constantly before his eyes, and therefore ordered that that part of the room in which it hung in his London house should be bricked up. Some fifty years after his death a member of the family bequeathed the picture to "The National Gallery," and the authorities in Trafalgar Square naturally claimed it. It was, however, clearly shown that the testator meant to leave it to the National Gallery of Scotland, and the picture is now one of the treasures of the Edinburgh Gallery. According to the terms of the will it can never leave Scotland.

The collection at Trafalgar Square includes examples of this period of Gainsborough's art in the *Watering Place* (No. 109), together with the sketch (No. 1174) for the same picture, *The Bridge* (No. 2284), which was recently bequeathed by Mr. Martin Colnaghi, and the *Portrait of the Rev. Sir Henry Bate Dudley* (No. 1044). This gentleman, who became the founder and editor of the "Morning Post," was nicknamed the "Fighting Parson." He was much associated with the Prince Regent, afterwards George IV. Another portrait of him, painted a little later, is in the collection of the Baroness Burton, who also possesses the large full-length *Portrait of Lady Bate Dudley* which was exhibited at the Franco-British Exhibition in 1908.

Foremost among the boon companions of the Prince of Wales was Colonel St. Leger, whose portrait, of 1782, was in recent years removed from Hampton Court to Buckingham Palace. "Jack Sellinger," who was "the hero of all the fashions," died at the early age of forty-one, only surviving the painter by seven years.

In 1783, up to which date he had exhibited at the Royal Academy almost yearly, Gainsborough had a misunderstanding in connection with the hanging of his pictures at the annual exhibition, the result being that he then contributed for the last time.

The letter containing his decision and recording his oath—"this he swears by God"—still exists, and the writing shows the emotion under which it was penned. To this period belong the *Portrait of Sir Harbord Harbord*, now in the Town Hall, Norwich, the *Mrs. Sheridan* in the collection of Lord Rothschild, the *Portrait of Charles, Marquess Cornwallis*, now in the National Portrait Gallery, and the *Portrait of Count Rumford*, which had never been exhibited previous to the Franco-British Exhibition of 1908. The last-named gentleman is better known as Sir Benjamin Thompson. Born an American, and at the early age of fourteen "busying himself with experimenting for the discovery of perpetual motion," he retired from the British army in 1783, becoming the founder in 1799 of the Royal Institution of Great Britain.

The Baillie Family (No. 789), of 1784, which was bequeathed to the nation in 1857 by Mr. Alexander Baillie, was, by the sanction of the Lords of the Treasury, retained by his nephew, Mr. M. J. Higgins, for the rest of his life. To the same year may be assigned the world-famous *Portrait of Mrs. Siddons* (No. 683, Plate LXXXVII.), which represents the famous lady in her prime as woman, actress, and beauty. She was the daughter of Roger Kemble, and was born at Brecon in South Wales in 1755. At the age of eighteen she married the young actor William Siddons, although much against her father's wishes. Gainsborough has represented her at the age of twenty-nine, when she had rapidly earned fame. The picture was purchased for £1000 in 1862 from Major Mair, who married a daughter of Mr. Henry Siddons, the actress's son. The original sketch, a study in Indian ink-wash, is a treasured possession in the collection of Mr. H. J. Pfungst, who owns many other drawings by the master. Mrs. Siddons sat to many other artists, among whom may be mentioned Beechey and Lawrence; two portraits of her

by Lawrence, one in oil (No. 785), and the other, a pastel (No. 2222), are in this Gallery.

The *Musidora Bathing Her Feet* (No. 308) is a rare instance of the nude, which was hardly ever painted by Gainsborough. It was presented in 1847 by Mr. Robert Vernon together with another *Watering-Place* (No. 309), a *Landscape: Sunset* (No. 310), and the *Rustic Children* (No. 311), the last-named being the sketch for the *Wood Gatherers* or the *Rustic Children* in the collection of Lord Carnarvon.

The *Portrait of Abel Moysey* (No. 678) is only a study for a full-length picture. The *Study of an Old Horse* (No. 1484) and *Rustics with Donkeys* (No. 1488) were presented by the Misses Lane in 1896. The *Classical Landscape* (No. 1825) was bequeathed by Mr. Henry Vaughan in 1900, and a print entitled *The Watering-Place* (No. 2210) was quite recently presented.

The *View of Dedham* (No. 1283) recalls a subject often treated by Constable. The *Two Dogs "Tristram" and "Fox"* (No. 1483) were the pet dogs of the artist and his wife, and Fulcher describes how, when the painter was in a querulous mood, his prudent, submissive, and tactful wife would send a playful missive by "Tristram" to "Fox," who would deliver it to his master and bring back a loving reply!

The *Portrait of a Young Man* (No. 1271) is not certainly from the hand of Gainsborough, and has been assigned by one critic to the artist's nephew, Gainsborough Dupont. It was presented in 1888. Not one of the twenty-four paintings officially catalogued under the name of Gainsborough bears his signature.

A full enjoyment of his art in its more intimate mood is only obtained by examining his numerous drawings and crayon studies, seven of which (No. 2223–2229), in the small West Octagon Room, were presented by Mr. Thomas Birch Wolfe in 1878.

PLATE LXXXIX.—G. ROMNEY

(1734–1802)

ENGLISH SCHOOL

No. 1068.—"THE PARSON'S DAUGHTER"

The young lady has a green ribbon in her hair. She wears a brown dress, and a white kerchief round her neck. She is seen at bust length, and looking three-quarters to the left.

Painted in oil on canvas.

2 ft. 1 in. (0.635) in diameter.

PLATE XC.—G. ROMNEY

(1734–1802)

ENGLISH SCHOOL

No. 1651.—"PORTRAIT OF MRS. MARK CURRIE"

She is seen at full length, and wears a white muslin dress with a crimson sash and bows. She is seated on a terrace, with a wide-spreading landscape to form a background.

The similarity of Mrs. Mark Currie's features to those of the "Parson's Daughter" is striking.

Painted in oil on canvas.

4 ft. 11½ in. h. × 3 ft. 11½ in. w. (1·51 × 1·205).

In any biographical notice of Gainsborough some reference will be expected to the *Portrait of Georgiana Duchess of Devonshire*, whose "lively modesty and modest familiarity made her a phenomenon." It was purchased for £63 by Mr. Wynn Ellis, at whose sale on May 6, 1876, it was bought by Messrs. Agnew, the picture-dealers, for the then surprisingly large sum of £10,605. On the 26th of the same month it was stolen during the night, as we now know, by a man named Harry Raymond, who has been described as "the Napoleon of crime." Although a reward was offered for it, the picture was not recovered until Nov. 1901, when the "Stolen Duchess" was brought back to London from the United States. Shortly afterwards it was acquired by Mr. J. Pierpont Morgan for a sum approximating £30,000, a figure which may be described as suited rather to the financial dignity of the purchaser than to the commercial or æsthetic value of the canvas.

GAINSBOROUGH'S ART

Gainsborough was to all practical purposes self-taught, and his drawing is frequently at fault, even in his latest works. It is a significant fact that he never left England; indeed, until shortly before his death, when he paid a short visit to the Lakes, he was never much more than a hundred miles from London. He caught a chill at the trial of Warren Hastings in 1788, cancer ensued, and his death supervened on Aug. 2 in the same year. His admiration for the art of Van Dyck was very profound. He seems to have given up nearly all his time to painting portraits and landscapes—the latter "because he loved them"—but "music had his heart."

Gainsborough's art may be briefly contrasted with that of Reynolds. The former, who has been described as "the first of

the impressionists"—a claim which has also been made for Velazquez—had at the outset only a vague idea what he intended to paint, and he composed as he went on; the latter, on the contrary, thought out with great deliberation what he then proceeded to place on the canvas. In the art of the one we have *l'imprévu*, in that of the other *le voulu*.

Gainsborough's art as a landscape painter must be left for discussion to a later moment, when it can be dealt with in its relation to the evolution of British landscape art.

GEORGE ROMNEY

George Romney (1734–1802) was one of the large family of eleven children born to "Honest John" Romney, a carpenter, cabinetmaker, and farmer, and his wife Anne, whose maiden name was Simpson. It is said that the name of the artist's family was always written Rumney until, at the time that the painter achieved success in London, he thought fit to indulge his fancy by writing it Romney. George, who spent nearly the whole of the last forty years of his life in the South of England, was born on December 26, 1734, at Beckside, Dalton-in-Furness.

As a boy he took to drawing, a practice which was further developed by reading Leonardo da Vinci's "Treatise on Painting." In March 1755 he was apprenticed to a third-rate painter named Steele, who, having studied in Paris under Carle van Loo and acquired Continental mannerisms, earned the nickname of "Count" Steele. The "Count," who worked as an itinerant painter, partly to avoid his creditors who pursued him as energetically as did those of George Morland, then happened to be practising in Kendal.

Some eighteen months after signing his indenture to Steele,

Romney married Mary Abbot, the daughter of his landlady, and, on Steele's removal to York, accompanied his master there to continue his apprenticeship. On his return to Kendal in 1757, Romney painted for the local Post Office window a hand holding a letter; this curious work of art is said to have long existed. Achieving some success locally as a professional portrait painter, he was emboldened to try his fortunes in the capital, where he arrived in March 1762. He, however, purposely left behind him his wife and two children, one of whom, a daughter, died in infancy, while the other, John, afterwards took Holy Orders and wrote the "Memoirs" of his father, of whom he saw much—a fact which is usually overlooked. It is inexact to state, as so many critics have done, that the humble origin of the painter's wife proved, in his opinion, an insuperable objection to her accompanying her husband to London. The truth of the matter is that she had no wish to leave Kendal.

In 1763 Romney exhibited for the first time at the Free Society, where his *Death of General Wolfe* was adjudged a "bounty." The fact that the committee reconsidered their decision and awarded Romney only second prize, led him to the belief that this was due to the interference of Reynolds, whom he rashly considered to be jealous of his rapidly extending reputation. In any case, from this moment onwards Romney persistently avoided coming into touch with Reynolds, who was so soon after to become first President of the Royal Academy, one of the results being that he resisted every suggestion made to him by the Academicians to become a contributor to their annual exhibitions. He, however, continued to exhibit down to 1769 at the Free Society and the Society of Artists until 1772.

The earliest of Romney's pictures in this Gallery is the *Portrait of Mr. Jacob Morland of Cappleth waite* (No. 1906), which was bequeathed by Colonel John Morland in 1902. Mr. Morland is

represented as a young man wearing shooting dress, with his gun and his favourite pointer by his side. This small portrait was painted about 1762. Two years later Romney travelled to Paris, where he met many of the leading French painters, including Claude Joseph Vernet, the painter of seaports, marine views, and landscapes. It was through the personal assistance of Vernet that Romney was enabled to visit the collection of the Duc d'Orléans, which was then housed in the Palais Royal. It will be remembered that this world-famous collection passed out of the possession of Philippe Egalité, who was pressed for money both for his personal needs and for political purposes; it was sold in London at the end of the eighteenth century to the Duke of Bridgewater, Earl Gower, his nephew, and the Earl of Carlisle. These three noblemen together paid the ridiculously small sum of £43,000 for the collection, the residue of which they sold off for £41,000! The acquisition at that period by Great Britain of innumerable masterpieces by the Italian old masters laid the foundation of the great wealth in the domain of art which this country is now known to possess. The formation of so many private collections played a much more important part in the æsthetic evolution of this country than did the foundation of the Royal Academy.

In 1767 Romney paid a visit to his wife in Kendal, and about three years later painted the *Portraits of Mr. and Mrs. William Lindow* (No. 1396). This life-size group, although harsh in colour and hard in line, is a noteworthy addition to the National Gallery, for which it was purchased from Mr. J. J. Wigzell in 1893 for £735.

In March 1773 Romney, together with Ozias Humphrey the painter, set out for Italy. We read in the "Memoirs" written by Rev. John Romney, the artist's son, to whom allusion has already been made, that "after having examined in Pisa the early works of

PLATE XCI.—SIR H. RAEBURN

(1756–1823)

ENGLISH SCHOOL

No. 1146.—"PORTRAIT OF A LADY (A MEMBER OF THE DUDGEON FAMILY)"

She stands at full length beneath overhanging trees, leaning her left arm on a pedestal. Her broad-brimmed straw hat, which is essentially graceful in line, and a deep orange-coloured sash give added dignity to the full-length figure of this lady, whose Christian name is unknown.

Painted in oil on canvas.

7 ft. 9½ in. h. × 4 ft. 11 in. w. (2·374 × 1·498).

the venerable Giotto and other old masters," the two travellers continued their journey to Florence. As, however, there are no pictures by either Giotto or his assistants at Pisa, it is conceivable that Romney and his companion were not much enlightened by their study of the art of the trecento. Or, perhaps, the writer has confused Pisa with Padua, where the chapel of the Madonna dell' Arena is still a treasure-house of Giotto's art? They travelled as far south as Rome, where we know that Romney made a full-sized copy of the lower half of Raphael's "Transfiguration," only the upper part of which is now accepted as being from the hand of the great Italian painter, the lower half of the picture having been painted by Giulio Romano, Raphael's chief assistant.

Romney was back in London in September 1775, and three months later ventured to take over the lease of No. 32 Cavendish Square, where Francis Cotes, who died in 1770, had previously lived. Before long, however, he was drifting towards financial embarrassment, and misfortune stared him in the face when, at an opportune moment, the Duke of Richmond, whose social influence was so powerful in those days, commissioned him to paint his *Portrait.* This picture, which represents the Duke at half length, seated, wearing a dark-blue coat, and reading a book, is now at Goodwood.

It was about this time that Romney first met the poet Hayley, who by flattery gained a considerable influence over him, more especially during the annual visits which he paid to the poet's residence at Eartham in Sussex. In 1776 and 1777 Romney painted his famous *Gower Children* in the collection of the Duke of Sutherland, who has recently had it removed from Trentham to Stafford House. In this large portrait-group Anne, the second daughter of Earl Gower by his second wife, and step-sister to the other four children here so enchantingly depicted, is standing to

the right holding a tambourine over her left shoulder, and playing upon it to Georgiana, Charlotte, Sophia, Susanna, and Granville who, holding each other's hands, dance round in a ring.

The picture now described as *The Vernon Children* was formerly known as the "Whitehaven Romney." It was bought at a little sale in Whitehaven some forty years ago, together with two other pictures, for £1 by a man in humble circumstances, who died intestate some five years ago, when the picture was put up at Christie's by his heirs and sold for 6500 guineas. The canvas represents two young children; one, a little girl, carries her doll, while her small brother walks by her side, carrying a toy-gun, as if to protect her. It was a certain Miss Lucy Vernon, and not Emma Hart (Lady Hamilton), who sat to Romney about 1776–1779 as *The Sempstress.*

The *Portrait of Lady Craven* (No. 1669) was painted in 1778; it was formerly in the Walpole and Waldegrave Collections before passing into that of General J. Julius Johnstone. It was presented to the National Gallery in 1898 by Colonel the Hon. F. W. Stopford. A much finer work of the same year is the *Portrait of Jane, Duchess of Gordon, and her son George, Marquess of Huntly*, which, after being shown at the Guelph Exhibition as a Reynolds, was acquired by Mr. C. Wertheimer for 5500 guineas. The Duchess, who is seated to the left with her son standing behind her chair, was a great lady in the social and political world at the end of the eighteenth century. In her youth she was a boisterous hoyden, possessed of "indomitable pertinacity, importunity, and unconventionality," and was eminently successful as a match-maker—three of her daughters married dukes and the fourth a marquis. She is here depicted in all the grandeur and composure of an "Empress of Fashion." There is but little trace in this por-

trait of that vitality and energy which enabled her in a single day "to hear Handel's music in the Abbey, after which she clambered over the benches and went to the trial of Warren Hastings in Westminster Hall; after dinner to the Play, then to Lady Lucan's assembly, after that to Ranelagh, and returned to Mrs. Hobarts' faro table; gave a ball herself in the evening, and set out for Scotland the next day." It was she who, as wife of the fourth Duke of Gordon, offered the rustics at a country-fair a kiss if they would take the king's shilling, and so was instrumental in raising the Gordon Highlanders Regiment.

It was in May 1782 that John Fane, tenth Earl of Westmoreland, and Sarah Anne Child, the daughter and sole heir of Robert Child, the banker, eloped; their companion *Portraits*, which were finished a year later, are now in the collection of the Earl of Jersey at Osterley Park. Romney had previous to this begun *His Own Portrait*, of 1780, which is unfinished, and now hangs in the National Portrait Gallery. We may place in the year 1782 the *Lady and Child* (No. 1667, Plate LXXXVIII.), which in all probability represents Mrs. Ford and child. Romney's art is seen to the greatest advantage in this canvas which, together with two other pictures by the same artist, was bequeathed to the Gallery in 1898 by General Johnstone.

It was in 1782 that Romney first met the notorious Emma Lyon or Emma Hart, to whom he was introduced by the Hon. Charles Greville, who had himself only met the "Divine Emma" a few months previously. Two years later she first made the acquaintance of Sir William Hamilton, whose wife she subsequently became in September 1791. To the year 1784 may be assigned the *Portrait of Lady Hamilton as a Bacchante leading a Goat*, which was lent to the Franco-British Exhibition in 1908 by

Mr. Tankerville Chamberlayne. The *Lady Hamilton as a Bacchante* in this Gallery (No. 312) is only a sketch made about the year 1786. She wears a white classical dress, has a mocking smile, and her hair is wildly dishevelled.

It seems probable that Romney painted at least forty different pictures of the "Divine Lady," quite apart from endless replicas and variants, and the few copies with which he may be credited with no great certainty. She had an instinct for posing and readily adopted any fanciful attitude which occurred to the painter. She thus came to be depicted in such widely different characters as Ariadne, Calypso, Cassandra, Circe, Comedy, Contemplation, Iphigenia, Joan of Arc, Mary Magdalene, Meditation, Miranda, Nature, a Nun, St. Cecilia, Sensibility, Serena, and a Spinstress! Of these perhaps the earliest is the *Nature*, which passed out of the Fawkes Collection some years ago to a private collector in Paris. Some of the pictures which have in the past been said to represent Lady Hamilton clearly have no connection with her. Thus it is obvious that the *Lady reading the Gazette*, which is now in the collection of Mr. J. Pierpont Morgan, and was formerly described as *Lady Hamilton reading the Gazette chronicling one of Lord Nelson's victories*, can have no reference to the "Divine Emma," as the picture was painted at a much earlier date. It must be remembered that Lady Hamilton, who in all probability never saw Romney again after the year 1791, first met Nelson in September 1793, and had no opportunity of getting to know him well until seven years later. A *Sketch Portrait of Lady Hamilton* (No. 1668), with parted lips and eyes raised, may have been intended as a study for a larger picture of her in the character of Cassandra.

Romney had the good fortune to meet at Eartham in 1782 Miss Anna Seward, the Lichfield poetess, whose portrait he completed some six years later. A version of this picture, after

hanging in the parlour of a London public-house, was sold at public auction a few years ago for a relatively small sum.

Romney had now risen to fame and fortune, and Lord Thurlow, who, after being Attorney-General had been appointed Lord High Chancellor, sat to Reynolds in 1781, and to Romney between 1780 and 1783. He was, therefore, peculiarly fitted to express an opinion on the rival painters, and his remark to the effect that "Romney and Reynolds divide the town and I am of the Romney faction," is as well known as the habit which, according to no very sure testimony, Reynolds contracted of dubbing his rival "the man in Cavendish Square."

"THE PARSON'S DAUGHTER"

Only an approximate date rather late in the artist's career can be assigned to *The Parson's Daughter* (No. 1068, Plate LXXXIX.), which formerly passed under the title of *A Lady in a Brown Dress.* This small oval canvas, which was purchased by Sir Frederick Burton, a former Director of the National Gallery, at the Anderdon Sale in 1879 for £378, may possibly depict the same lady whose features we again meet with in the *Portrait of Mrs. Mark Currie* (No. 1651, Plate XC.). Elizabeth Close was married in 1789 to Mr. Mark Currie, a banker, who resided at Upper Gatton, Surrey. This large portrait was purchased in 1897 from the Rev. Sir Frederick T. Currie for £3500, and is the most expensive English picture purchased by the National Gallery. It was, moreover, an excellent purchase.

The *Egremont Family Piece,* which represents Elizabeth, Countess of Egremont, in the character of Titania, with Colonel Wyndham, General Wyndham, Lady Burrell, and Mrs. King, when children, as fairies shooting their bows and arrows at bats, appeared in 1795, and is still in the collection of Lord Leconfield at Petworth.

The *Sketch* for the *Egremont Family Piece* was acquired in recent years by Mrs. Bischoffsheim and is an excellent example of Romney's art.

Romney was now in declining health and no longer able to repeat the splendid compositions which represent him in certain private collections. To an earlier date must therefore be assigned the *Miss Benedetta Ramus*, now in the collection of the Hon. W. F. D. Smith, the *Mrs. Robinson as "Perdita,"* which was acquired in 1810 for twenty guineas by the Marquis of Hertford and is now in the Wallace Collection, as well as the *Portrait of Susanna, the first wife of Mr. Lee Acton*—she died in 1789—and the *Portrait of Penelope, the second wife of Mr. Lee Acton*, of 1791, who is represented at full length standing in a landscape. Romney's *Portrait of William Pitt, the Younger* (No. 2280), which formerly passed as a Reynolds, has recently been bequeathed to the Gallery.

In 1797 Romney, who never signed a picture, removed to Prospect House, Holly Bush Hill, Hampstead, but two years later retired to his native home to rejoin his wife and son. He died at Kendal on November 15, 1802. It is only in our own time that his art has become widely known to the public, and no picture by him was exhibited at Burlington House earlier than the Old Masters Exhibition of 1871.

ROMNEY'S ART

Although Romney's pictures have in recent years experienced a rise in public favour that can only be described as sensational, his art cannot be said to have attained to the supreme merits of Reynolds's, Gainsborough's, or Raeburn's. Romney should rather be considered as the leader of the second rank of British eighteenth-

century portrait painters. Even in his best work there is a certain superficiality and striving after mere prettiness, which make for popularity rather than for greatness. His colour is pure and liquid, his brushwork simple and telling, his design graceful and pleasing, but still there is about his work a certain shallowness that becomes particularly obvious if many of his pictures are seen together. Everything seems to be cast in the same mould, painted according to the same recipe. If Reynolds and Gainsborough made concessions to the artificial convention of their age, Romney was wholly enslaved by it. It was, indeed, fortunate for his posthumous fame, that the vogue he enjoyed as a portrait painter allowed him but little leisure for painting those "histories" in the grand manner to which he was ever driven by his inclination. If his reputation were to rest upon such compositions as the comparatively rare allegorical and mythological paintings which have come down to us, his name might have fallen into oblivion.

SIR HENRY RAEBURN

Henry Raeburn (1756–1823) was descended from ancestors of sturdy Border stock, as we see from his shield, on which is a *Rae* or Roe-deer drinking from a *burn*, or rivulet, running at its feet, and from the family crest, which is a Roe's head, with the motto *Robur in Deo*. His father was a manufacturer. The boy, who was born in 1756 at Stockbridge, a suburb of Edinburgh, was only six years of age when his father died. Left an orphan, Henry Raeburn was fortunate enough to find in his brother William, who was fourteen years his senior, a "father, mother, and brother in one."

Henry Raeburn was educated at Heriot's Wark, Edinburgh,

an educational establishment which may be aptly described as the Scottish Christ's Hospital. At an early age he was taken from school, where he had shown a disposition towards making sketches and caricatures of his school-mates. He was then placed under Gilliland, a jeweller and goldsmith, and showed some knowledge of drawing and slight proficiency in design. He next became a pupil of David Martin, a portrait painter who had been a pupil of Allan Ramsay's in London, and had, after being appointed Limner to the Prince of Wales, settled in Edinburgh. Raeburn, however, learned but little under Martin, who was at great pains not to divulge any of the mysteries of art, nor any secrets of the studio, to the young pupil who may be considered to have been to all practical purposes self-taught. After having been content to let Raeburn make copies of pictures in his studio, Martin seems to have realised the youth's rising talent, when he speedily sought an excuse to get rid of him. To this end he thought fit to accuse Raeburn of having sold one of these copies, and peremptorily dismissed him in much the same way that Thomas Hudson had rid himself of Reynolds.

It is recorded that in the year 1778, when Raeburn was only twenty-two years of age, "one day a young lady presented herself at his studio and desired to sit for her portrait; he instantly remembered having seen her in some of his excursions when, with his sketch-book in his hand, he was noting down fine snatches of scenery." The painter and his sitter were shortly engaged to be married in much the same way as Gainsborough and his wife had been, and within a month Raeburn found himself in possession of an affectionate wife, who was twelve years his senior, as well as of her considerable fortune. She was the daughter of Peter Edgar, the Laird of Bridgelands, and the widow of James, Count Leslie.

In his early period Raeburn had earned some local reputa-

PLATE XCII.—SIR H. RAEBURN

(1756–1823)

ENGLISH SCHOOL

No. 1837.—"PORTRAIT OF MRS. LAUZUN"

She wears a white muslin dress, and her hair is powdered; a landscape, which is broadly painted in a manner thoroughly characteristic of Raeburn, forms the background.

Painted in oil on canvas.

2 ft. $5\frac{1}{2}$ in. h. × 2 ft. $\frac{3}{8}$ in. w. (0·749 × 0·619).

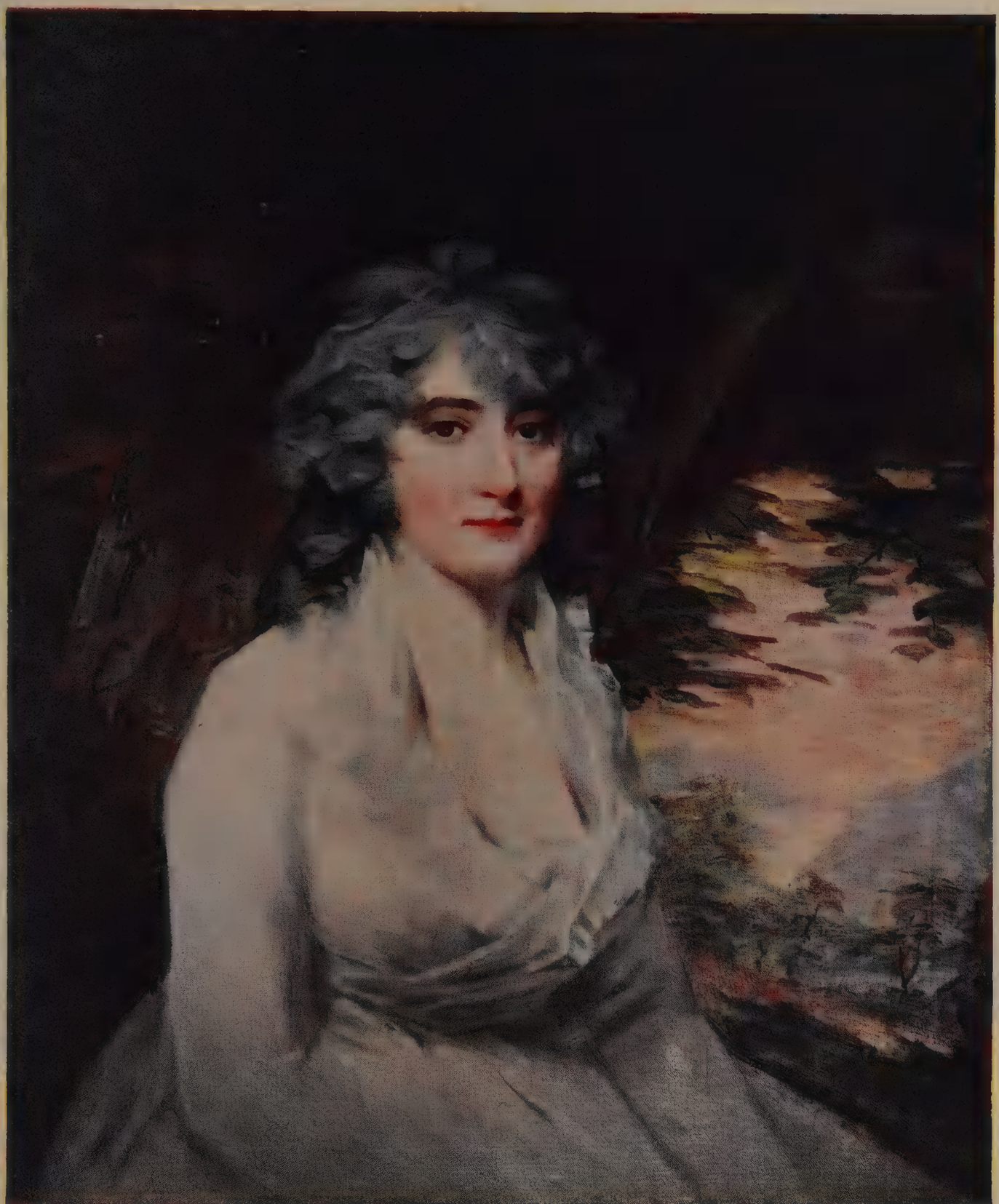


PLATE XCIII.—GEORGE MORLAND

(1763–1804)

ENGLISH SCHOOL

No. 1030.—"THE INSIDE OF A STABLE"

A youth leads two cart-horses and a pony into the stable through the doorway to the right of the picture. By the manger to the left a man stoops down to pick up some straw or hay. To the right of the door are a wheelbarrow, a stable-fork, and a yard-broom. A large lantern and coat hang, as if by accident, by the side of the stable door.

Painted in oil on canvas.

4 ft. 9 in. h. × 6 ft. 7½ in. w. (1·448 × 2·019).

tion as a miniature-painter, but he soon forsook miniatures for oils. Among his earlier works may be included the *Portrait of Alexander Mackenzie of Portmore*, which is one of the excellent and highly instructive series of pictures by this artist which, after being lent by Mrs. Mackenzie for two years to the Reading Art Gallery, is now on loan to the Brighton Museum.

Early in their married life, Raeburn and his wife travelled to London, where they received an introduction to Sir Joshua Reynolds, who was then in the zenith of his fame. Ignorant of the easy circumstances of the young Scots artist, Sir Joshua offered to lend him financial assistance if he should be in need of it, advising him at the same time, when travelling in Italy, to make a special study of Michelangelo's works. In Rome Raeburn met Pompeo Battone, whose pompous pictures then had their value, and Gavin Hamilton, who, as we have seen, had in 1777 brought to England the *Virgin of the Rocks* (No. 1093, Plate XII.), which is assigned by some critics to Leonardo da Vinci.

After two years' residence in Italy, Raeburn and his wife returned to Edinburgh, where before long he came into great prominence as a portrait-painter. After the darkness of post-Jamesone times, the day of modern Scottish art soon began to dawn. One of the earliest of his masterpieces is the *Portrait of Dr. Nathaniel Spens*, of 1791, which is still preserved in the Hall of the Royal Company of Scottish Archers, Edinburgh. Dr. Spens was the President of the Royal College of Physicians from 1794 to 1796, and President of the Royal Company of Archers in 1809. This imposing portrait, which is life size, represents him in archer's uniform with tartan coat, standing, slightly turned to his left, and in the act of shooting an arrow. It is interesting to note that Raeburn himself was a member of the Company of Archers.

The *Portrait of a Lady* (No. 1146, Plate XCI.), which gives us the features of a member of the Dudgeon family whose Christian name is unfortunately not known, depicts her standing at full length and wearing a broad-brimmed straw hat lined with silk. The picture, which is too hard to represent Raeburn adequately, was bequeathed by Mr. Robert Dudgeon in 1883. Much freer and broader in treatment is the *Portrait of Mrs. H. W. Lauzun* (No. 1837, Plate XCII.), a member of a Kentish family. The portrait, which was bequeathed by Miss Henrietta Francis Tod Lauzun in 1900 and depicts the lady seated on a bank and wearing a white muslin dress with long sleeves, was painted in 1795.

About 1795 appeared the *Portrait of Mrs. Campbell of Ballimore*, who is seated in a green garden-seat, wearing a white dress with a grey over-gown, a black cape, and a white kerchief on her head. About a year later than this magnificent picture, which was bequeathed to the Edinburgh Gallery in 1897, was painted the *Portrait of Henry Raeburn on a Grey Pony*. The artist's son wears a scarlet jacket and a Tam o' Shanter cap. The picture, which belongs to the Earl of Rosebery, is one of the seventeen portraits by Raeburn exhibited in 1908 at the Scottish National Exhibition. To about the same period may be assigned the *Portrait of Lady Raeburn*, now in the collection of Sir Ernest Cassel. The artist's wife is seen at full length, seated, her bare arms folded, wearing a claret-brown cloak over a white gown and a white kerchief on her head. The picture, which thirty years ago was sold at public auction for less than £1000, was in the Tweedmouth sale of 1905 knocked down at £9135, which constitutes an auction record for Raeburn, whose works were until recent years much under-estimated by collectors and critics.

The art of the great Scottish portrait-painter had by this

time developed slowly but steadily, the essential character of his work changing but little during the last twenty years of his life, up to the end of which his technical achievement consistently matured. From the year 1792 down to the year of his death he exhibited a limited number of canvases at the Royal Academy, but he evidently thought it inexpedient to send his finest works such a long journey merely for the purpose of exhibition, a fact which no doubt helped to defer his election as an Associate of the Royal Academy until 1812, his admission to full membership following three years later.

Only an approximate date can be assigned to the large and striking *Portrait of the Right Hon. Sir John Sinclair of Ulbster*, which has twice within the last ten years caused some stir in a public auction-room in London. In 1903 it was knocked down to the late Mr. Martin Colnaghi for the huge sum of 14,000 guineas, the "bidding" being, it is said, due in great measure to a misunderstanding between the owner and his representative. Quite recently it found a new purchaser for the more moderate sum of £6510. Sinclair, who raised two thousand men at the time of the French Invasion panic, wears a scarlet coat with yellow facings, white vest, red sash, green tartan trews and plaid, and rests his left hand on his hip, while holding his plumed cap in his right hand. Raeburn painted him three times.

The *Portrait of Alicia, Lady Stewart of Coltness*, now in the collection of Mrs. F. C. K. Fleischman, was exhibited at the Franco-British Exhibition in 1908 and also at the *Exposition de Cent Portraits de Femmes* held in Paris in the summer of 1909. In 1795, finding his apartments in George Street no longer adequate for his professional purposes, Raeburn built a new Gallery in York Place. His reputation was now firmly established, and his large life-size equestrian *Portrait of Lieut.-Col.*

Alexander Mackenzie, the Younger, of Portmore, another of the pictures now on loan to the Brighton Gallery, was painted about 1800.

The three-quarter-length *Portrait of Dr. Alexander Adam*, the Rector of the High School, Edinburgh for over forty years, was subscribed for by fourteen of his pupils about 1808. It is now in the National Gallery of Scotland, which also possesses the bust portrait of *Lord Newton*, and the three-quarter-length *Portrait of Mrs. Kennedy of Dunure*, both of which were painted about the year 1811. Another of the fourteen portraits by Raeburn in the Edinburgh Gallery is the *Colonel Alastair Macdonell of Glengarry*, who is said to have been the original of "Fergus MacIvor" in "Waverley." This full-length canvas was contributed to the Royal Academy in 1812, the year to which may be assigned the seated figure to below the knees of *Francis Horner, M.P.*, now in the National Portrait Gallery, London. Chantrey's monument of Horner, who was one of the earliest contributors to the *Edinburgh Review*, is in Westminster Abbey.

About this period appeared the masterly *Portrait of Mrs. James Campbell.* This amiable old lady of some seventy years of age, wearing a white mutch with a red shawl round her shoulders, is admirably rendered. The dexterity seen in the laying of the planes and the sense of restraint shown by Raeburn in not adding a single unnecessary stroke places the picture, which belongs to Mr. L. B. C. L. Muirhead, in the front rank of Raeburn's achievements.

The full-length *Portrait of Lady Hume Campbell of Marchmont and Child*, of 1813 and now in the Edinburgh Gallery, preceded by two years the excellent *Portrait of the Painter* which, after passing out of the collection of Lord Tweedmouth at his sale in June 1905 for £4725, at last found a permanent and suitable home in the National Gallery of Scotland. The painter is repre-

sented in a black coat with a roll collar, a yellow vest, and white stock and frills. This is the picture which was in 1815 offered by the artist to the Royal Academy as his diploma work on his election as Royal Academician in that year, when it was declined on the ground that members' own portraits were inadmissible! In 1821 Raeburn deposited instead his *Boy with a Rabbit*, which is still to be seen in the Diploma Gallery. The boy, who kneels with the rabbit in his right arm, was Henry Raeburn Inglis, a son of the artist's youngest step-daughter Ann, who married Captain Philip James Inglis, R.N.

The *Portrait of Lieut.-Colonel Bryce McMurdo* (No. 1435) in the National Gallery was bequeathed by General Sir W. Montagu McMurdo, G.C.B., in 1895. The Colonel is seated under a bank by the side of a trout stream, with a fishing-rod under his arm and a fishing-basket at his feet. The canvas calls to mind the propensity of the artist for angling, and we often see traces in his pictures of the purling streams along which, as we know, he often went a-trouting.

In 1822, on the occasion of George IV.'s visit to Scotland, Raeburn was knighted. He was shortly afterwards appointed the king's limner and painter in Scotland "with all fees, profits, salaries, rights, privileges, and advantages thereunto belonging." His agreeable manners, his numerous anecdotes, and his general conversation made him immensely popular, while he also took care that "his pencil never kept him from his place in church on Sundays."

Sir Henry Raeburn, R.A., R.S.A., who did for portraiture in Scotland what Alexander Nasmyth did for landscape and Wilkie for *genre*, died in Edinburgh on July 8, 1823.

HOPPNER

Altogether inadequate is the representation at the National Gallery of the art of John Hoppner (1758?–1810), who, although at his best by no means a compeer of Reynolds and Gainsborough, and at his worst commonplace and coarse in brushwork and conventional in colour, still holds a distinguished position among the painters of his generation. He has left a number of portraits and groups that are remarkable for technical dexterity and even for sensuous charm.

The mystery of Hoppner's parentage and early life has never been solved. Setting aside the gossip and scandal connected with the question, circumstances certainly seem to favour the theory that Hoppner, who was born in Whitechapel, probably in 1758, was a natural son of George III., his mother having been in service at the Royal Palace. This would, to a certain degree, account not only for his having been at an early age one of the choristers in the Chapel Royal, but also for his education at the Royal Academy schools at the King's expense, and for the Royal and Court patronage which he enjoyed almost throughout his career, although he was patronised rather by the Prince of Wales and his party than by the King himself.

Hoppner first exhibited at the Royal Academy in 1780, and from that date until the year of his death never failed to contribute to its annual exhibitions. He scored his first success with his pretty fancy portraits of *Phœbe Wright* (daughter of the famous American wax-modeller Patience Wright), whom he married in 1782, and who was his model for *The Primrose Girl*, of 1780, *The Fortune Teller*, of 1781, *The Salad Girl*, of 1782, and several other pictures of a similar nature. His reputation as a portrait-

painter must have been well established soon after his first public appearance, since we find among his sitters in or about 1782 Mrs. Siddons, Mrs. Benwell, and Mrs. Robinson—the Prince of Wales's "Perdita." In his early work, Hoppner gave much attention to the elaboration of details. Subsequently he became considerably influenced by Reynolds, and gained in freedom, breadth, and simplicity. But later in life this freedom degenerated into carelessness, the simplicity into emptiness, and the breadth into a formula that dispensed with all subtleties of modelling and tone.

Reynolds had been appointed Painter-in-Ordinary to the King in 1784. Nevertheless, it was not he, but Hoppner, who was commissioned in the following year to paint the portraits of George III.'s three daughters, the Princesses Mary, Amelia, and Sophia, which are now in the Royal Collection. In the following year he painted *Mrs. Jordan as the Comic Muse,* now at Buckingham Palace. The famous actress sat to Hoppner on various occasions, notably in 1791, when he achieved one of his triumphs in depicting her in the part of "Hippolita." Of all the artists who tried their skill upon Mrs. Jordan, whose attraction lay not in physical beauty, but in the vivacity and mobility of her features, Hoppner was unquestionably the most successful.

With the advent of Lawrence in 1787, Hoppner was to a certain extent ousted from Court favour, although the Prince of Wales remained faithful to him and appointed him his portrait-painter in 1789. In the same year he exhibited at the Royal Academy the famous group of *The Godsal Children,* now in the possession of Mr. J. Pierpont Morgan. It was one of the first of many groups of a similar type, in which Hoppner seized the charm of fresh childhood, although he never rivalled Sir Joshua in rendering the confiding sweetness and absence of self-consciousness, which constitute the supreme merit of that master's repre-

sentations of innocent childhood. Among these groups, perhaps the most famous are *The Douglas Children* (engraved under title of *Juvenile Retirement*) of 1795; *The Sackville Children* (now at Knole), one of his thirteen exhibits at the Royal Academy in 1797; and the Earl of Durham's *Lady Anne Lambton and her Children*, of 1798, engraved by J. Young as *Domestic Happiness*.

After Reynolds's death Hoppner's pre-eminence in portraiture was disputed only by Lawrence, who certainly outstripped him in the race for recognition. Although considerably his junior in years, Lawrence attained to full academic honours in 1794, when Hoppner was only elected to an Associateship of the Royal Academy. Two years previously, Hoppner had painted the fine full-length state *Portrait of H.R.H. the Prince of Wales*, now in the possession of Princess Louise. It was probably in 1794 that he painted the superb *Portrait of Himself*, now in the National Portrait Gallery, and the *Portrait of the composer Haydn*, at Buckingham Palace. In 1795, when he exhibited the magnificent group of *The Daughters of Sir Thomas Frankland*, which was one of the features of the Franco-British Exhibition in 1908, he was elected a member of the Royal Academy. Among his pictures of the following year was the famous *Miranda* (Mrs. Michael Angelo Taylor), now in the collection of the Marquess of Londonderry and made widely known by Ward's beautiful mezzotint engraving. *The Countess of Oxford* (No. 900) at the National Gallery is an indifferent portrait, painted in 1798, when he was at the height of his fame, and when the shortcomings of his art had begun to outweigh its fine qualities. Three years before his death he produced one of his finest masterpieces, the portrait of *Lady Louisa Manners*, which is probably identical with the *Lady of Quality* in the Royal Academy of 1807. This picture was sold at Robinson and Fisher's at the price of

PLATE XCIV.—J. CROME

(1768–1821)

ENGLISH SCHOOL

No. 926.—"THE WINDMILL, ON AN UNDULATING HEATH, PROBABLY MOUSEHOLD HEATH, IN THE NEIGHBOURHOOD OF NORWICH"

A man on a small pony is riding through a gateway and past a signpost. In the middle distance to the left two donkeys are browsing on the edge of a gravel pit, while a small windmill occupies the summit of the rising ground against the skyline. The picture was painted, as Crome himself said, "for the sake of air and space."

Painted in oil on wood.

3 ft. 7 in. h. × 3 ft. w. (1·092 × 0·914).

£14,752, 10s., which is the record figure obtained for any single picture at public auction.

Hoppner, who had been suffering during the last years of his life from a liver complaint, which was aggravated by the effects of an exhausting ride on horseback to Ryde in June 1809, died at his residence in Charles Street, St. James's Square, on January 23, 1810, leaving his rival Lawrence an undisputed field as fashionable portraitist.

SIR THOMAS LAWRENCE

Thomas Lawrence (1769–1830) was one of the sixteen children of a Bristol publican, who was descended from a good Gloucestershire family. In 1772 his parents, "who did not fill their honest and useful occupation without the most creditable characters," removed to the Black Bear Inn, Devizes. There, at the early age of five, the boy took chalk portraits of his father's customers. After his parents left Devizes for Oxford, where these chalk portraits were in great demand, and Weymouth, they removed in 1782 to Bath, "which at that time was London devoid of its mixed society and vulgarity." In Bath, which Gainsborough had left eight years earlier for London, it became fashionable to sit to Lawrence for his oval crayon likenesses, the price of which soon rose from one guinea to three.

Lawrence, who did not attempt to work in an oil medium until 1786, removed to London in the following year and settled in Leicester Fields. He received an introduction to Sir Joshua Reynolds, whose end was then gradually drawing near. In September 1787 he became a student in the Royal Academy Schools. In London he soon became known as anything but a mere provincial genius, and in 1790 painted the striking

Portrait of Miss Farren, who had for some years past been taking the lead in "fine ladies' parts" at Drury Lane. She retired from the stage in 1797, and in the same year became the second wife of Edward, twelfth Earl of Derby. For this portrait, which about five years ago passed from the collection of Mr. L. Neumann into the possession of Mr. J. Pierpont Morgan for a fabulous sum, Lawrence received one hundred guineas. Miss Farren is represented holding in her right hand a fur boa and in her left hand, which is gloved, a large feather fan. Yet she is walking in a summer landscape!

On November 10, 1791, Lawrence was elected a Supplemental Associate of the Royal Academy, though such an honour had never previously been paid an artist in England; moreover, he was then only twenty-two years of age, or two years younger than the age required by the Academy's regulations. The *Portrait of Lady Hamilton*, now in the collection of the Duke of Abercorn, was exhibited in 1792 under the title of a *Portrait of a Lady of Fashion as La Penserosa.*

On the death of Reynolds in 1792, Lawrence became Painter-in-Ordinary to the King. In the same year appeared the *Portraits of John Julius Angerstein and his Wife*, now in the Louvre. This picture was followed in 1794 by the *Gipsy Girl*, which was deposited as the artist's diploma work on his election as an Academician. By this date Lawrence was "the Magnus Apollo, at whom every shaft was directed, or over whom every shield was held," by those who pretended to direct the public taste. His portraits, which included the crayon drawing of Mrs. Siddons now in the collection of Mr. J. Pierpont Morgan, of 1798, then followed each other at rapid intervals. In 1800 he completed the *Child with a Kid* (No 922), which is a signed portrait of Lady Georgiana Fane at the age of five. The *Portrait of Benjamin West, P.R.A.*

(No. 144), was painted in 1811 for the Prince of Wales, and is a duplicate of one sent to America. A curious detail in this large canvas is the sketch of Raphael's Cartoon of the *Death of Ananias* which is depicted on the easel in the background.

On the death of Hoppner in 1810 Lawrence was left without a serious rival in portraiture, and in 1815 he was knighted. The *Portrait of Pope Pius VII.* and the *Portrait of Cardinal Consalvi*, of 1819, both of which are now in the Waterloo Gallery at Windsor, bear testimony to Lawrence's skill as a fashionable, if not very profound, portrait-painter, and brought about his election as President of the Royal Academy on the death of Benjamin West in 1820.

Among the well-known pictures of Lawrence's late period may be included the *Portrait of the Countess of Blessington*, of 1822, in the Wallace Collection; the *Portrait of Master Lambton*, of 1825, which belongs to the Earl of Durham; the *Portrait of Miss Croker* in a low-cut white satin dress, of 1827, in the collection of Mr. J. Pierpont Morgan; the *Countess Gower and Child*, of 1828, in the collection of the Duke of Sutherland, and the *Portrait of King George IV.*, of 1829, now in the Wallace Collection. Another famous picture is the *Childhood's Innocence*, which is a portrait of Julia, Countess of Jersey, as a little girl; this canvas was sold out of the collection of Sir Robert Peel at public auction in London in 1907 for 8000 guineas.

Only approximate dates can be assigned to the other paintings by Lawrence in this gallery, which include the oil *Portrait of Mrs. Siddons* (No. 785) and a pastel of the same lady (No. 2222), an unfinished *Portrait of the Princess Lieven* (No. 893), a *Portrait of Miss Caroline Fry, the Authoress* (No. 1307), and a *Portrait of Mr. Philip Sansom* (No. 1413), whose portrait as a child (No. 1414) was also painted by Westall.

The *Portrait of John Julius Angerstein* (No. 129) is interesting both as a work of art and as a historical document. The sitter was a great friend of the painter who advised him in the formation of his collection of pictures. It was not until 1816—the year that a committee of the House of Commons was appointed to inquire into the circumstances under which Lord Elgin had acquired the "Elgin Marbles," now in the British Museum—that the English Government can be said to have seriously entertained the proposals which had been put forward from time to time to form a National Gallery of paintings. On the death of Mr. Angerstein in 1823 thirty-eight of the pictures in his collection were purchased by the State, and so formed the nucleus of the National Gallery which was opened to the public in 1824. Lawrence's portrait (No. 129) has thus a twofold interest for the student of art-history. After the death of Sir Thomas in 1830, a proposal was made to the Government to purchase out of the public funds that artist's magnificent collection of drawings by the old masters, on which he had spent £40,000. Although the collection was unequalled in Europe, the Government declined its purchase and it was broken up. Priceless drawings and sketches by the old masters were sold for small sums, but by the liberality of Lord Eldon the University of Oxford was enabled to purchase several important examples.

Many of Lawrence's best and most characteristic paintings belong to the years of his early maturity, and his male portraits of that period call for favourable notice. The main features of his art are, however, flashy superficiality, empty cleverness, a want of sincerity and dignity, startling and glaring colour effects, a theatrical distribution of light and a certain careless gaudiness which, in a few years, degraded the great tradition established by Reynolds and Gainsborough. Lawrence's affectation and spurious elegance had an enfeebling

effect on the art of England, which thus rapidly passed into a period of decline.

MINOR PORTRAIT-PAINTERS

Although the great period of British portraiture will ever be associated with the names of Reynolds, Gainsborough, Raeburn, and to a lesser degree with Romney, Hoppner, and Lawrence, quite a number of other meritorious portrait-painters worked contemporaneously with these masters and rose to considerable fame. Of those who are represented at our Gallery the first in order of date is Francis Cotes (1725–1770), whose posthumous reputation has suffered from the fact that until recent days, when a more searching method of criticism has helped to disentangle the paintings by the minor painters from those by the men whose names are familiar to everybody, his best portraits were frequently ascribed to Reynolds and to Gainsborough. The possibility of their confusion makes it unnecessary further to characterise his style. Hogarth is stated to have actually preferred Cotes as a portrait-painter to Reynolds. Cotes was one of the foundation members of the Royal Academy. Of his two pictures in the National Gallery, the *Portrait of Mrs. Brocas* (No. 1281) and the *Portrait of Paul Sandby, R.A.* (No. 1943), the latter is particularly interesting as recording the features of an artist who, with some reason, has been called the "Father of English Water-Colour Painting."

Johann Zoffany (1733–1810), born at Regensburg or Ratisbon in Bavaria, of Bohemian descent, only came to England at the age of twenty-five, but, although he spent most of his life in London—his sojourn being broken by a journey to Italy and a stay of seven years in India—he remained strangely unaffected by the broad handling and decorative convention favoured by

the fashionable painters of the period. To the very end his art was marked by conscientiously honest realism and a certain characteristically German tightness of handling, caused partly by his love of exact detail, partly by the small scale on which he at times placed his figures in their setting. Zoffany was a good colourist and an accurate draughtsman. Perhaps his finest work is the *Portrait of Charles Townley, the Collector, in his Library, with his Marbles*, belonging to Lord O'Hagan. It is regrettable that the only picture from his brush in the National Collection, the *Portrait of Thomas Gainsborough, R.A.* (No. 1487), is a work of almost miniature dimensions.

Joseph Wright (1734–1797), commonly called "Wright of Derby" from the town in which he was born and spent the last twenty years of his life, studied the art of portrait-painting with Thomas Hudson, Reynolds's master, and in this particular branch of painting remained a close follower of his teacher. His reputation does not, however, rest upon his portraiture, but rather upon his firelight or candlelight pictures, with their strong contrasts of sharply illuminated faces and heavy black surrounding shadows. A very important canvas of this kind, thoroughly characteristic of the artist's faults and virtues, is the large candlelight group, *An Experiment with the Air-Pump* (No. 725), in the Entrance Hall of the National Gallery. Wright acquired some notoriety owing to his refusal to accept his election to the Royal Academy in 1784. His almost forgotten fame was revived by the exhibition of a group of his works at Burlington House in the winter of 1886.

John Downman (1750?–1824), the date and exact locality of whose birth are unknown, although it has been ascertained that he was of Devonian descent and born in Wales, was a pupil of Benjamin West, of whose art he was ever a great admirer. It is known that he painted a number of fancy subjects and many portraits in oils, but these were at the best only mediocre works.

On the other hand he excelled in those dainty, slightly tinted crayon portraits with which his name is generally associated. These delicate drawings, which are generally half-figures in profile and of oval shape, enjoyed an enormous vogue during the artist's lifetime and are appreciated to-day far beyond their intrinsic merit. Drawings like the *Portrait of Lady Clarges* (No. 2233), though possessed of a certain charm, have severe limitations which do not allow them to be classed with the work of the masters.

Sir William Beechey (1753–1839) was born at Burford in Oxfordshire and entered the Royal Academy Schools in 1772. Presumably he studied under Reynolds and Zoffany, and he was much occupied at the outset of his career with copying pictures by Sir Joshua. His activity extended over more than sixty years, and, after the death of Gainsborough, Reynolds, and Romney, he shared with Hoppner and Lawrence the patronage of the world of fashion. He was a very constant exhibitor at the Royal Academy, of which he was elected Associate in 1793 and full member in 1798, the same year bringing him also the honour of knighthood. His art was unequal; strong manly character was more within his grasp than dainty elegance, and therefore his portraits of men, and especially of soldiers, are on the whole preferable to his often rather commonplace presentments of women. The portraits of *Joseph Nollekens, R.A., Sculptor* (No. 120), *Mr. James P. Johnstone* (No. 1670), and *Mr. Alexander P. Johnstone* (No. 1671), are fair examples of his skill, although they cannot be ranked among his finest achievements.

Like Beechey, Gilbert Stuart (1755–1828) excelled more in portraits of men than of women. He was born on Rhode Island, U.S.A., but received his education in Scotland, and began his artistic career in London and Paris, returning to his own country in 1792. In New York, Philadelphia, Washington, and finally

in Boston, he held undisputed sway as the first and foremost painter of his nationality. No fewer than six Presidents of the United States sat to him for their portraits, just as Louis XVI., George III., and George IV. had sat to him before his return. Stuart's features are recorded by his own brush in the *Portrait of the Artist* (No. 1480), and those of his compatriot, who followed Reynolds in the Presidency of the Royal Academy, in the *Portrait of Benjamin West, P.R.A.* (No. 229). Another *Portrait of Benjamin West*, and one of *George Washington*, by Stuart, may be seen at the National Portrait Gallery.

Lemuel Francis Abbott (1760–1803), the painter of the *Portrait of Mr. Henry Byne of Carshalton, Surrey* (No. 1198), was a portraitist of no particular distinction, who had studied under Francis Hayman. His *Portrait of Nelson* in the National Portrait Gallery is a well-known work. On about the same level of artistic mediocrity stands Arthur William Devis (1763–1822) who, after attending the Royal Academy Schools, worked as a draughtsman for the East India Company, and worked for some time in Bengal, before settling in England. He was better known for his historical pictures than for his portraits. His mediocre and melodramatic *Death of Nelson*, at Kensington Palace, achieved enormous popularity through countless reproductions. His *Portrait of John Herbert, of Totnes, Governor of Penang, or Prince of Wales' Island*, is on loan to the National Gallery from the National Portrait Gallery.

An artist of far greater distinction—which is the more remarkable as he had never received any tuition—was John Opie (1761–1807). Born at St. Agnes, near Truro, the son of a humble carpenter, he evinced, before he had attained the age of twenty, such skill in the self-acquired art of portraiture, that he attracted the attention of Dr. Wolcot ("Peter Pindar"), who brought him to London. He soon became known in the art circles of the capital

as "The Cornish Wonder." In the following year he began to exhibit at the Royal Academy, of which he was elected Associate in 1786 and full member in 1787. In 1805 he succeeded Fuseli in the Professorship of Painting. Although he devoted his main energies to portraiture he also painted some historical pictures. A fair draughtsman, with a certain comprehension of construction, he did not excel as a colourist, and was a little lacking in subtlety, especially where broken tones and half lights are concerned. A characteristic instance of his vigorous, broad handling is the *Portrait of the Painter* (No. 1826). Besides this the gallery owns a *Portrait of a Boy* (No. 1408), possibly the artist's younger brother; a *Portrait of William Siddons* (No. 784); a *Portrait, said to represent Mary Wolstonecraft Godwin* (No. 1167); and a *Portrait of William Godwin, the Author* (No. 1208).

Sir Martin Archer Shee (1769–1850) was born in Dublin, the son of a merchant, and studied art first in his native city, and then at the Royal Academy Schools. Becoming an Associate in 1798 and a full Academician in 1800, he was elected to the Presidency of the Royal Academy in succession to Lawrence in 1830, in which year he was also knighted. He had begun his career when Reynolds stood at the head of the Academy, and he died in the thirteenth year of Queen Victoria's reign. He thus carried a hint of the eighteenth-century tradition into early Victorian days. He was a prolific worker and exhibited no fewer than three hundred and twenty-four paintings at the Royal Academy between 1789–1845. He was a man of great culture and published some didactic poems and a tragedy. At the outset of his career he acquired considerable fame by his portraits of stage celebrities, one of which—the *Portrait of Lewis as "The Marquis" in "The Midnight Hour"* (No. 677), exhibited first in 1792—is now on loan from the National Collection to the Corporation Art Gallery, Dublin.

John Jackson (1778–1831), the son of a Yorkshire village tailor, was brought up to follow his father's calling, but showed such clear talent for painting that he attracted the attention of Sir George Beaumont, by whose assistance he was enabled to enter the Academy Schools in 1805. He became Associate in 1815 and Royal Academician in 1817, and was one of the most highly-esteemed portrait-painters of the time. As may be gathered from his *Portrait of the Rev. William Holwell Carr* (No. 124), and the *Portrait of James Northcote, R.A.* (No. 1404), he was an able rather than a gifted craftsman, whose work was marked by solidity and conscientiousness, which make it contrast favourably with the shallow mannerisms favoured by so many of his contemporaries.

GAINSBOROUGH'S LANDSCAPES

The beginnings of landscape-painting in England can be traced to two sources. On the one hand the Italians, through Claude, had helped to form the style of Wilson, whose great endeavour was ever to impose classic Italian character upon English landscape. We shall see that, on the other hand, Holland was the source of inspiration for the painters of the Norwich School. Gainsborough, as a landscape-painter, retained of this tradition only a certain formality of arrangement and the general brown tonality of the foliage; he was influenced to some extent by the art of Wynants, but was above all deeply moved by the beauty of his own country. He banished from his views of the English countryside the Arcadian figures that were considered to be of the very essence of the Italianised landscape, and peopled them with the rustics and the cattle and horses that belong to the soil, although he was apt at times to make these pleasing groups his chief concern, and to treat the trees as conventional masses in the manner he frequently adopted for the

backgrounds of his portraits. It is exceedingly difficult to sum up the many characteristics of Gainsborough's landscape art in a few words, as they vary considerably in proportion to the stress laid by the artist upon the animate part of his compositions, from the *View of Dedham* (No. 1283), and the *Wood Scene, Village of Cornard, Suffolk* (No. 925), to the *Rustic Children* (No. 311), and the *Musidora bathing her Feet* (No. 308), in which the landscape background is altogether subservient to the figure. In trying to find a general formula for the wide range of Gainsborough's style, some very eminent German critics have been led to entirely misleading conclusions. The feathery touch and conventional design of some of his trees, and, perhaps, the kinship of some of his crayon and chalk studies with the drawings of eighteenth-century French masters, have induced a few of these critics to speak of him as a "rococo painter," whilst others see in him the "father of modern landscape art." Both views are equally wide of the mark, and both are justifiable, if their upholders pick out certain pictures by the master to support their assertions. Gainsborough was not the initiator of the modern conception of landscape—for this the credit is due to Constable—but in his least conventional mood he was certainly its herald.

The National Gallery is fortunate in owning a number of landscapes by Gainsborough, which fully illustrate the range of his talent. Most important among them is *The Market Cart* (No. 80), the study of which may serve to establish approximately the master's position between the old school, which refused to admit the existence of fresh green in landscape, and the modern, which has discovered the profound beauty of Nature in her ever-changing moods, stated without the arbitrary introduction of rules of style and conventional arrangement.

MINOR LANDSCAPE-PAINTERS

Before passing to the group of men known as the Norwich School, we must mention a few landscape-painters of minor importance who are represented at the National Gallery. Philip James de Loutherbourg (1740–1812), the painter of the *Lake Scene in Cumberland, Evening* (No. 316), was born at Strassburg; he received his instruction from his father, a miniature-painter, and from the battle-painter Casanova in Paris. When he came to England in 1771 he was employed by David Garrick as a scene-painter, and afterwards devoted himself to painting battle pictures and landscapes. His best known works are the two large naval battle pictures at Greenwich Hospital. He painted many landscapes of the conventional order, in which light and shade are generally well balanced, but he never rose above respectable mediocrity. He was the inventor of the Eidophusikon, an ingenious contrivance for showing the changes of the elements and their nature by means of highly illuminated transparent gauzes.

Thomas Daniell (1749–1840) began life as a heraldic painter, but went for a ten years' painting tour to India in 1783; he devoted the rest of his life to turning the sketch material yielded by his travels into finished pictures of the type of which the *View on the Nullah, near Rájmahál, Bengal* (No. 899), is a characteristic example. He was elected to full membership of the Royal Academy in 1799. Of greater importance than either of these two, although by no means a painter of the first rank, is Julius Cæsar Ibbetson (1759–1817), a painter of landscapes and coast scenes. In his treatment of scenery he has much in common with Richard Wilson, although he is less slavishly tied to the Claude convention, whilst he knew how to place his figures and horses and cattle, which always play an important

part in his compositions, with a skill second only to Morland's. Like most of the landscape-painters of his time, he had a hard struggle and did not meet with the recognition he deserved. At one period he had to leave London for several years to escape his creditors. He died at his birthplace, Masham, in the North Riding of Yorkshire. Although the *Smugglers on the Irish Coast* (No. 1460) show his art at its best, Ibbetson can be studied to greater advantage at the Victoria and Albert Museum, which owns a number of his oil-paintings and water-colours.

George Arnald (1763–1841), who is represented by the view *On the Ouse, Yorkshire* (No. 1156), is an artist of little importance; he worked as a domestic servant, until his talent was discovered by his mistress, who had him instructed in art. He studied under William Pether, who must not be confused with Abraham (or "Moonlight") Pether, so called from his imitations of Van der Neer's moonlight scenes. Arnald's *Battle of the Nile*, which gained him the British Institution premium of £500, can be seen at Greenwich Hospital.

John Glover (1767–1849), the painter of the *Landscape with Cattle* (No. 1186), enjoyed a much greater reputation for his water-colour drawings than for his oils. He was one of the original members of the Old Water-Colour Society, of which he became President, and commanded what were then sensational and unprecedented prices for his landscapes in the transparent medium. In 1831 he emigrated to Tasmania, and he died at Launceston at the age of eighty-two. His oil-paintings are of little significance, except as records of scenery.

ANIMAL PAINTERS

Until Landseer created in English art the genre of animal portraiture and animal anecdote, the painting of animals was so

closely connected with landscape art, that it seems only logical here to mention the paintings by Stubbs, Morland, and Ward, the majority of which antedate the work of the Norwich men. George Stubbs (1724–1806), the leading and typical sporting painter of his time, cannot in fairness be judged from the lofty standpoint of artistic ideals, nor was his work intended to appeal to anything but the sporting instinct of the English country squire, whose forms and features, together with those of his favourite horses and hounds, figure in so many of Stubbs's paintings. We need scarcely be told that Stubbs, on the occasion of his visit to Italy about 1754, did *not* spend his time in copying the works of the old masters, of whose grand manner there is never a trace in his rather naïve hunting and racing pictures. But Stubbs had a thorough knowledge of equine anatomy, a subject with which he dealt in his "Anatomy of the Horse," which was followed in 1817 by his posthumous publication on the "Anatomy of the Human Body." He had a genuine love of sport, which strikes a fresh breezy note through all his artistic shortcomings. These shortcomings, as well as his sporting virtues, are well in evidence in the *Landscape: with a Gentleman holding his Horse* (No. 1452).

An infinitely greater artist, who was also frequently, though by no means exclusively, animated by love of sport and outdoor life, was George Morland (1763–1804). He received his early art instruction from his father, Henry Morland (1730?–1797), although of this fundamental training there is scarcely any evidence in his later work. Henry Morland was a man of versatile gifts and followed the varied callings of a pastel and crayon portraitist, engraver, picture-dealer, and restorer. It is difficult to form an opinion of his capacity as a pastellist, since few, if any, surviving pastel drawings bear his signature, but such oil-paintings as his *Laundry Maid* (No. 1402) and another picture of the same title (No. 1403), of which he appears to have painted numerous replicas,

prove him to have been an accurate draughtsman endowed with a pretty fancy for pleasing subjects and no particular sense of pictorial style.

GEORGE MORLAND

Of his more famous son George it has been said that, apart from the paternal tuition, he was influenced by George Stubbs and by the Dutch and Flemish masters, whose works he copied assiduously, as well as others by Reynolds and Vernet; but nowhere is any mention to be found of another influence which is forcibly suggested by his best work—the influence of Hogarth. He may have acquired from Stubbs his knowledge of animal anatomy, and he certainly shared with him his love of the countryside. But his technical method, his rich fat touch, in fact everything that appertains to what may be described as artistic calligraphy, is clearly derived from Hogarth. This refers particularly to his treatment of figures on a small scale. With Hogarth he also shared a certain moralising tendency, although he never shows a trace of the older master's satirical bitterness. From this he was debarred, not only by his own dissolute tendencies, which led him to look with indulgent eyes upon the foibles of others, and to devote himself with gusto to depicting the life of the alehouse, but even more by that predilection for prettiness, which was possibly transmitted to him through his father. It has been rightly said of Morland that "his pigsties are as æsthetic as the drawing-room pieces of Lancret." His peasant women are invariably neat and trim, and even when he painted a sermonising subject like *The Effects of Youthful Extravagance and Idleness*, his intended lesson fails to strike home for lack of realism in the rendering of the poverty-stricken home. It is merely a pleasing genre-piece and does not tell its story with the dramatic intensity, say of Hogarth's *Marriage "à la Mode"* or *The Harlot's*

Progress. The same difference will be found on comparing Hogarth's *Gin Lane* with Morland's *The Dram*, or Hogarth's *Industrious* and *Idle Apprentice* with Morland's *Industry* and *Idleness*—which are mere representations of pretty women. As a landscape-painter Morland aimed more at a general silvery brown harmony of tone, than at absolute truth to Nature. The treatment is still conventional, and the choice of *motifs* is again inspired by the desire for prettiness. An exception are his numerous coast scenes, which strike a truer note, although even in these it is fairly obvious that they were generally invented in the studio, and not painted from nature.

Morland's true greatness lies in his achievement as a painter of animals, and more particularly of horses. In this capacity he stood unrivalled by his contemporaries. *The Inside of a Stable* (No. 1030, Plate XCIII.) at the National Gallery fully justifies the high position accorded to Morland among eighteenth-century British painters. Strangely enough, George Morland—whose work was in such demand that dealers were literally carrying away scarcely finished pictures from his easel while hundreds of spurious pictures with Morland's forged signature were sold and circulated during his lifetime—never rose to academic honours. He was a frequent exhibitor at the Royal Academy, but his profligacy and dissipated habits probably debarred him from being elected to an Associateship. He was constantly in debt, constantly evaded his creditors by changing his address; and he concluded his life in a spunging-house, his last illness being the result of his reckless dissipation. His wife, who was the sister of William and James Ward, both of whom were mezzotint engravers, only survived him four days.

Unfortunately, *The Inside of a Stable* is the only picture at the National Gallery that does full justice to Morland's great and facile talent. It is true that the range of his subjects is fairly

PLATE XCV.—J. CONSTABLE

(1776–1837)

ENGLISH SCHOOL

No. 1273.—"FLATFORD MILL, ON THE RIVER STOUR"

In the near foreground, a barge-horse, with a boy on its back, is being attached to a barge which floats slowly down the river after having just passed through the lock in the middle distance. Beyond are the lock-house and farm buildings.

Painted in oil on canvas.

3 ft. 3½ in. h. × 4 ft. 2 in. w. (1·002 × 1·27).

PLATE XCVI.—J. CONSTABLE

(1776–1837)

ENGLISH SCHOOL

No. 1207.—"THE HAY WAIN"

A farmer's waggon, drawn by two black horses and containing two men, is passing through a shallow stream. By a punt on the right a man is fishing. In the distance to the left is a tiled cottage surrounded by oak trees.

Painted in oil on canvas.

4 ft. $2\frac{3}{4}$ in. h. × 6 ft. 1 in. w. (1·289 × 1·854).

covered by the *Door of a Village Inn* (No. 1351), *A Quarry with Peasants* (No. 1067), *Rabbiting* (No. 1497), and *The Fortune Teller* (No. 2056), but the majority of these pictures are small in size, and scarcely of the finest quality. Far better is *The Reckoning* in the Victoria and Albert Museum. A vast number of Morland's pictures were engraved in mezzotint by William Ward, J. R. Smith, S. W. Reynolds, and other masters of the craft.

James Ward (1769–1859), Morland's brother-in-law, began his career as a mezzotint engraver, having learned this craft under John Raphael Smith, and afterwards under his brother William Ward. He then devoted himself to painting, and followed the style of Morland so closely that several of his early works have been ascribed to the elder painter. Although he continued to the end of his long life to devote himself to the same class of subject as Morland, and to treat his pictures in a similar technical manner, his later work can easily be distinguished from Morland's by its rude strength of brushwork which at times degenerates into almost brutal coarseness. The rich fat quality of Morland's pigment is sacrificed by him for a heavy impasto of uneven surface. This increased vigour of technique is due to a temperament that preferred stormy violent action to idyllic peacefulness, and is admirably suited to his paintings of wild beasts engaged in a death-struggle, or of roaring, fighting bulls, although it is apt to strike a jarring note when applied to the Morland type of pleasing rustic genre.

As a craftsman James Ward did not rival his brother-in-law —as an artist he was his superior, except when he stooped to frank imitation. He certainly surpassed himself as a landscape-painter, and displayed powers of observation as regards effects of sunlight that were clearly in advance of his time. His superb landscape with cattle *Gordale Scar* (No. 1043), which has now been removed to the National Gallery of British Art, where it

hangs in a position befitting its noble qualities, may safely be described as a masterpiece, vastly superior to the *Harlech Castle and surrounding Landscape* (No. 1158), and *Regent's Park in* 1807: *A Cattle-piece* (No. 1175) at the National Gallery, although even these two pictures afford evidence of remarkable gifts. In worldly success, James Ward was more fortunate than his easy-going brother-in-law. He was appointed Painter and Engraver in Mezzotint to H.R.H. the Prince of Wales in 1794, became Associate of the Royal Academy in 1807, and full member in 1811. A *Portrait of the Artist*, painted by his own hand at the age of seventy-nine, may be seen at the National Portrait Gallery. As is only natural, the work of his declining years shows unmistakable signs of failing power.

THE NORWICH SCHOOL

John Crome (1768–1821), the head and founder of the Norwich School, was the contemporary of John Constable, and the majority of the Norwich men outlived Constable by several years. If chronology would therefore make it advisable to give precedence to Constable, it is nevertheless more logical first to refer to the landscape-painters of the Norwich School, for the simple reason that this group of artists, working in a provincial centre, which was scarcely in touch with the art life of the metropolis, may be taken to represent the last chapter of an old tradition, whereas Constable is rightly considered to be the "father of modern landscape art." This is not meant to imply that John Crome—"Old Crome," as he was called to distinguish him from his son of the same name—and his followers were not men of distinct individuality and inspired by genuine love of nature, but their appreciation of the Dutch masters of landscape and seascape was too deeply rooted to allow them to approach nature

with the ingenuous freshness of vision which is at the basis of Constable's art. It is said that Sir George Beaumont recommended Constable to make the tone of the brown varnish of a Cremona violin the dominating note of landscape, whereupon Constable quietly placed a fiddle upon the green lawn before the house. Whether this incident actually took place or not, the anecdote may be taken to signify that the discovery of pure green in nature was due to Constable. Crome and his immediate followers still adhered to the predominating brown of their Dutch examples. Moreover, Crome, whilst discarding artificiality of composition and relying upon the happy accidents of nature, was, like his beloved Hobbema and the other seventeenth-century Dutchmen, more concerned with the structure and individuality of trees, than with the movement of foliage, trembling and glittering in the gentle breeze, or heaving and sighing under the violence of the storm. Nature in movement was again the invention of Constable. With Crome and his followers the movement was almost entirely confined to the clouds, and even these are apt to be stationary, instead of chasing across the wind-swept skies.

John Crome, the son of a publican, was born at Norwich in 1768, and was at the age of twelve placed as an errand-boy with a local doctor, an occupation for which he soon proved himself unfitted by his lively disposition, and inclination towards youthful pranks. He was then apprenticed to a coach and sign writer, but devoted much of his time to sketching from nature and studying the landscapes of the Dutch masters, of which a good many must have reached the capital of the Eastern county, which carried on an extensive interchange of merchandise with the shipping centres of Holland. He subsequently gained his livelihood as a drawing-master, and in 1803 founded the Norwich Society, of which he became President, and to whose exhibitions he was a constant contributor. He was an indefatigable worker, and on

many occasions sent twenty paintings, or even a larger number, to the exhibitions over which he presided. The knowledge of pigments which he had acquired during his apprenticeship, stood him in good stead in his later practice. His pictures are marked by solidity of brushwork, sound construction of tree forms, and the fine sense of distance and airy spaciousness, which is so remarkable a feature of his masterpieces, *A View on Mousehold Heath, near Norwich* (No. 689) and *A Windmill on Mousehold Heath, near Norwich* (No. 926, Plate XCIV.). His other works at the National Gallery—*Slate Quarries* (No. 1037), A *View at Chapel Fields, Norwich* (No. 897), and *Brathay Bridge, Westmorland* (No. 1831)—are less remarkable achievements, but serve to demonstrate the rich harmony of his colour schemes, which were generally toned to a golden brown relieved by notes of blue and green. John Crome died in April 1821, his final words being the characteristic utterance, "Hobbema, my dear Hobbema, how I have loved you." His son and pupil John Berney Crome (1794–1842), who followed his father as President of the Norwich Society, is not represented at our Gallery. A fine collection of "Old Crome's" paintings is preserved at Norwich Castle Museum.

Old Crome's brother-in-law, Robert Ladbrooke (1770–1842), though not a pupil of the more distinguished master, was strongly influenced by him and assisted him in founding the Norwich Society. At one time he entered into a kind of partnership with Crome, but the two subsequently drifted apart, and Ladbrooke formed a short-lived rival Society. His publication, in five volumes, of "Views of the Churches of Norfolk," drawn and lithographed by Robert Ladbrooke, is well known. Three of his sons, Henry, John Berney, and Frederick, followed his example in choosing their career, but none of them rose to particular distinction as a painter. The *Landscape, with a View of Oxford* (No. 1467), at the National Gallery, appears to be ascribed to

Ladbrooke merely for want of a more plausible attribution. It has not much in common with any of Robert Ladbrooke's authentic works, nor is it a Norwich School picture.

John Sell Cotman (1782–1842), who, after Crome, is the most important member of the Norwich School, was born at Norwich and was intended to follow his father's business as a linen-draper. His exceptionally early talent for drawing, of which ample evidence can be found among the drawings at the British Museum Print Room, finally decided his father to give way to the boy's leaning towards an artist's career. He studied in London, devoting himself at first almost entirely to architectural drawing, etching, and above all to water-colour painting, in which branch of art he achieved his greatest triumphs. He afterwards joined the Norwich Society of Artists, and became a regular contributor to its exhibitions as well as at the Royal Academy and the Old Water-Colour Society, of which he was made an Associate in 1825. Cotman had reached the age of forty-three before he began to turn his attention to oil-painting, in which he never attained to the mastery which he displayed in the transparent medium. But the practice of sketching in water-colours was distinctly beneficial to him in his oil-painting, in so far as it led him to keep his design in bold, simple masses, undisturbed by unnecessary details. His handling of the brush was apt to be a little heavy, and in his seascapes—the majority of his oil-paintings belong to this genre—he generally adopted the brownish colouring of the Dutchmen in painting the waters. Of the two pictures ascribed to him at the National Gallery, only one, the *Wherries on the Yare* (No. 1111) can be accepted as authentic. The other, *A Galiot in a Gale* (No. 1458), which was purchased for the extravagant price of £2310 in 1895, under Sir Edward J. Poynter's directorship, is an inferior and valueless work from another hand.

Two sons of Cotman—Miles Standish Cotman (1810–1858) and

John Joseph Cotman (1814–1878) belong to the same group of painters, but neither of them is important enough to justify his inclusion among the masters figuring in our National Collection, where Crome and Cotman rightly are the sole representatives of the Norwich School, although a modest corner might be spared for George Vincent (1796–1831) and James Stark (1794–1859). The latter is represented in the National Gallery of British Art. The remaining members of this coterie are of little account.

JOHN CONSTABLE

Constable's contribution to the art of England, and indeed of Europe, was a true and unalloyed love of Nature, substituting for the effects of the *brown* school the dewy freshness of the grass, an emerald-green foliage, and the added beauty imparted to the verdure by the summer shower. In this he defied all the conventions of landscape art, banishing for ever the fallacy of a former generation which had dictated that a good landscape picture should be the colour of a good fiddle, *brown!*

John Constable (1776–1837) was the son of Golding Constable, who came of an old Yorkshire family which had settled in Suffolk two generations earlier. Golding Constable was a well-to-do miller when his son John was born at East Bergholt, near Manningtree, on June 11, 1776. The boy had no inclination towards the clerical career which the father had planned for him. On leaving school, he was for a year employed in his father's mills. His love of nature was already so pronounced that he went on sketching excursions with John Dunthorne, the village plumber and glazier. Golding Constable, who considered that painting was not a remunerative profession, for some time continued to oppose the wishes of his son.

Constable paid a visit to London in 1795, when he painted his earliest dated work, a *Study after Claude.* He was again in London in 1799, when he entered the Royal Academy Schools as a student. Although he was encouraged by Benjamin West, and instructed by R. R. Reinagle, R.A., and Joseph Farington, R.A., his true instructor was Nature. He was much struck with Claude's *Landscape with Figures* (? The *Annunciation*) (No. 61), which at that time belonged to Sir George Beaumont's mother, who lived at Dedham, near Constable's birthplace. This lady also possessed several drawings by Thomas Girtin, which also had their effect on the miller's son. The early studies of Constable were, therefore, almost identical with those of Turner, his exact contemporary. In 1802 he exhibited for the first time at the Academy. Although he painted two altarpieces of no great moment and the portraits of his father and his brother Abram, the pictures which he sent up to the Royal Academy were frequently rejected and generally unsold, so that his father's worst fears as to his future success seemed to be only too well founded. The *Barnes Common* (No. 1066), of 1805, a large number of water-colours, of 1806, in the Victoria and Albert Museum, the *View at Epsom* (No. 1818), painted about 1808, the small *Dedham Vale* (No. 1822), of 1809, the *River Stour, near Flatford Mill, afternoon* (No. 1816), of 1811, which is a study for the large *Hay Wain* (No. 1207, Plate XCVI.), and the *Cornfield with Figures; a Sketch* (No. 1065) show the stages of development through which his art passed. A detailed study of his paintings would reveal a close study of the methods, aspirations, and limitations of Nicolas and Gaspard Poussin, Claude, Rembrandt, Aelbert Cuyp, Jacob van Ruisdael, Richard Wilson, Gainsborough, and Thomas Girtin.

However, his future success was by no means assured, when, on Oct. 2, 1816, he married Maria Elizabeth Bicknell,

whose family were not disposed to regard the marriage favourably.

The period of his greatest activity and earliest success begins with the *Flatford Mill, on the River Stour* (No. 1273, Plate XCV.), which is signed and dated 1817, and was in 1888 bequeathed to the Gallery by Miss Isabel Constable. His tardy recognition by the Royal Academy at last led to his election to an Associateship in 1819, to which year belongs the *Scene on the River Stour* ("*The White Horse*"), which was bought out of the exhibition of 1819 by Archdeacon Fisher for one hundred guineas and is now in the collection of Mr. J. Pierpont Morgan. It earned a gold medal when exhibited at Lille in 1825. Mr. Tinney, the archdeacon's solicitor, purchased the *Stratford Mill on the River Stour* for the same sum in the following year. This imposing picture, which was sold out of the collection of the Mr. C. F. Huth in 1895 for £8925 and was engraved by David Lucas under the title of *The Young Waltonians*, is now in Lord Swaythling's London house. Constable still continued to follow his own ideal and refused to pander to conventionality and public taste, although he fully realised that, if he would do so, immediate and unqualified success would be achieved. "My art," as he himself wrote, "flatters nobody by *imitation*, it courts nobody by *smoothness*, it tickles nobody by *petiteness*, it is without either *fal-de-lal* or *fiddle-de-dee*; how, then, can I hope to be popular?" He persistently showed his wisdom by depicting the fleeting effects of sunshine and cloud, by defying pseudo-artistic dictums, preferring to render English cultivated scenery by means of a truthful and impressive charm and a striking independence of colour.

Before long his efforts met with their due reward. It was the *Hay Wain* (No.1207, Plate XCVI.) which was to earn for him the fame that his art now enjoys. However, it was not his own countrymen but the French who were the first to recognise his real merit.

PLATE XCVII.—J. CONSTABLE

(1776–1837)

ENGLISH SCHOOL

No. 1814.—"SALISBURY CATHEDRAL"

A team of horses, harnessed to a waggon, is fording the river which bends round through the meadows to the Cathedral and city of Salisbury, sketchily painted in the distance.

Painted in oil on canvas.

1 ft. 2 in. h. × 1 ft. 8 in. w. (0·356 × 0·508).

This large canvas, which is fully signed and dated 1821, was exhibited at the Royal Academy under the title of *Landscape: Noon*, and remained unsold. In that year a Frenchman had tried to buy the picture from the artist. In 1823 Constable was half inclined to sell it for £70 *without the frame*, "as it might promote my fame and procure me commissions. I want money dreadfully, as painting these large canvases has greatly impoverished me." In 1824 he agreed to accept £250 from the Frenchman for the *Hay Wain* and a picture entitled *The Bridge*, throwing in a small painting of *Yarmouth*. The first two were exhibited at the Salon held in the Louvre in 1824, when they were at first placed in "respectable positions," but were shortly afterwards "removed to posts of honour." They obtained for the artist a gold medal. The *Hay Wain* created a furore and was beyond question the *clou* of the exhibition. Indeed this very canvas is now generally admitted by the critics of Europe to be the *point de départ* of the Barbizon School of 1830 and of the whole of modern landscape-painting. It was sold at the dispersal of the collection of Mr. George Young in 1866 for 1300 guineas, and was eventually presented to the National Gallery by Mr. Henry Vaughan in 1886. Yet, in the year the canvas was begun the painter had written to his friend, Archdeacon Fisher: "I now fear (for my family's sake) I shall never make a popular artist, *a gentleman and ladies' painter*."

The *Salisbury Cathedral from the Bishop's Grounds*, in the Victoria and Albert Museum—there seem to be at least two replicas of this picture which was painted in 1823—the *View on Hampstead Heath* (No. 1813), of 1823, the *Sketch of a Landscape* (No. 1824), of 1824, and the *Gleaners* (No. 1817), which was sketched near Brighton on Aug. 20, 1824, show how his art was rapidly maturing. The *Dedham Lock* (the "*Leaping Horse*"), of 1825, is now in the Diploma Gallery, Burlington House. The *Country Lane* (No. 1821) seems to have served as the preliminary sketch for the magnificent

Cornfield or Country Lane (No. 130), which is signed and dated 1826. The *Glebe Farm* (No. 1274), which was painted about 1827 when the artist first went to live at Well Walk, Hampstead, was sold at Constable's sale in 1838 for seventy-one guineas. Another *Glebe Farm* (No. 1823) is but a rough sketch for a picture of Langham Church, with the Glebe farm adjoining it. There are a large number of variants and inferior versions of this subject. The *Dedham* (No. 1820) was painted about 1828, as also was the *Summer Afternoon after a Shower* (No. 1815). The latter seems to afford some justification for the loose statement that Constable painted "greatcoat weather and nothing more." The large *Dedham Vale*, which was sent to the Royal Academy in 1828 and was lent to the Franco-British Exhibition in 1908 by Sir Audley Neeld, was thought by the artist to be "perhaps my best." Even at that date Constable was not altogether free from financial care. It was in 1828 that he received a legacy of £20,000 from his father-in-law, Mr. Bicknell, and so was able for the first time "to stand before a six-foot canvas with a mind at ease, thank God."

The *Salisbury Cathedral* (No. 1814, Plate XCVII.) shows us a waggon and a team of three horses fording a river; it is an excellent example of the way in which Constable defied the conventions and painted grass green and trees green, as he saw them for himself. This and the *Stoke-by-Nayland, Suffolk* (No. 1819) would seem to date from 1831, or two years later than his election by the majority of a single vote as a Royal Academician!

The *House at Hampstead* (No. 1246)—the original house is said to be still standing in the Grove, Hampstead—must have been executed about 1832; it is of peculiar interest if studied in connection with the *Opening of Waterloo Bridge, June* 18, 1817, which occupied Constable on and off from 1819 until 1832. This large canvas, on which the palette-knife was used too freely, is now in the collection of Sir Edward Tennant. The *View at Hampstead*

(No. 1275), of 1833, was bequeathed by Miss Isabel Constable in 1888. The *Valley Farm* (No. 327), which is signed "John Constable, R.A.," was bought by Mr. Vernon before being exhibited at the Royal Academy in 1835; it was included among the one hundred and fifty-seven pictures presented to the Gallery by that gentleman in 1847. The *Cenotaph* (No. 1272) represents the monument erected to the memory of Sir Joshua Reynolds by Sir George Beaumont in Cole Orton Park, Leicestershire. It was painted about 1836 and purchased by the nation two years later for forty-two guineas. His last picture was the *Arundel Mill and Castle*, on which he was working on the day of his death, March 31, 1837. It was sold a few months later for seventy-five guineas and fetched eight thousand four hundred guineas in the Holbrook Gaskell sale in 1909. There was, as he wrote to his friend Dunthorne in 1802, "room enough for a natural painter," and his talent is now universally accepted, in spite of the prejudice of Ruskin.

J. M. W. TURNER

The name of Joseph Mallord William Turner (1775–1851) is among the most illustrious in the history of Great Britain, and perhaps no less famous than that of William Shakespeare himself. He was the son of William Turner, a native of South Molton, in Devonshire, who had removed to London, and had married Mary Marshall, the daughter of John Mallord Marshall, a butcher at Brentford. Turner's father had a hairdresser's shop—one critic claims he was a law-wig maker—at 26 Maiden Lane, Covent Garden.

The great English artist was born on the day of St. George, Patron Saint of England, April 23, 1775, and baptized three weeks later at St. Paul's, Covent Garden. He had a sister who died

in childhood. His mother lost her reason towards the end of the eighteenth century.

Turner at the age of nine made his earliest known drawing, a "*View of Margate Church.*" At about that age he went to school at a house in High Street, Brentford. In 1786 he passed into the Academy of one Palice, in Soho, and in 1788 he was sent to the school kept by a Mr. Coleman at Margate. In the same year he worked under Thomas Malton, the architectural draughtsman, in Long Acre. About this time he is said to have made copies in Paul Sandby's drawing-school, was engaged in colouring prints for John Raphael Smith, the engraver, and was permitted, in company with his great friend Thomas Girtin, by Dr. Monro of the Adelphi, to make copies of his collection of drawings.

In 1789 he entered the Royal Academy Schools as a student, and the following year exhibited for the first time, contributing a drawing of a *View of the Archbishop's Palace at Lambeth.* He made drawings of gentlemen's country seats—a favourite occupation of young artists in those days—and in 1793 left the Academy Schools and took a studio in Hand Court, Maiden Lane. Four years later he sent to the Academy his first oil-painting, entitled *Moonlight, a Study at Millbank,* now in this Gallery (No. 459), which is more remarkable for its lamentable deficiencies than its promise of future excellence. The *Morning on the Coniston Fells, Lancashire* (No. 461) and the *View of a Town: a Sketch* (No. 475) were painted about 1798. In 1799 Turner was elected an Associate of the Royal Academy, and in 1800 took up his residence at No. 64 Harley Street. His oil-painting of *Dolbadern Castle,* North Wales, painted in 1800, was deposited by him as his diploma picture on his election as a Royal Academician in 1803. It is still to be seen at Burlington House.

Turner had by this time travelled on foot through the greater part of the north of England, the Lake District, and much of

PLATE XCVIII.—J. M. W. TURNER

(1775–1851)

No. 472.—"CALAIS PIER. FRENCH FISHERMEN PREPARING FOR SEA. THE ENGLISH PACKET ARRIVING"

Noticeable among a crowd of people on the breakwater to the right is a woman in a red dress. She seems to be arguing and gesticulating with an old fisherman in the boat below, which is just putting out to sea. The English Packet, with dark sails, passes another boat as she enters the harbour. A black and stormy sky, with a stiff breeze blowing, and a rough sea.

Painted in oil on canvas.

5 ft. 7 in. h. × 7 ft. 10½ in. w. (1·702 × 2·399).

PLATE XCIX.—J. M. W. TURNER

(1775–1851)

ENGLISH SCHOOL

No. 497.—"CROSSING THE BROOK"

A bare-legged girl, in a dark, loosely fitting dress, is walking across a brook and calling to a dog which is in mid-stream. On the bank to the right a girl in a light-blue dress sits by the side of the brook, her form being reflected in its waters. A wide-spreading landscape with a distant view, topographically not quite accurate, of Calstock looking towards Plymouth.

Painted in oil on canvas.

6 ft. 4 in. h. × 5 ft. 5 in. w. (1·931 × 1·651).

Wales, and by 1802, the year in which he first travelled abroad, his art had begun to mature. It must be borne in mind that, although he had at first devoted his time to drawings and water-colours, he had by the age of thirty acquired very marked proficiency in the oil medium. His *Mountain Scene with a Castle on a Hill* (No. 465), of 1800, and his *Fishing Boats in a Stiff Breeze, Off the Coast* (No. 813), of 1801, were followed by the remarkable *Portrait of Himself, when Young* (No. 458), the *View on Clapham Common* (No. 468), the *Sea Piece* (No. 469), *The Tenth Plague of Egypt* (No. 470), and *Jason in Search of the Golden Fleece* (No. 471), all of which were painted about 1802. His *Calais Pier, French Fishermen preparing for Sea, The English Packet arriving* (No. 472, Plate XCVIII.) is an excellent example of his early style. The *Holy Family* (No. 473), of 1803, and the *Destruction of Sodom* (No. 474), of 1805, are characteristic works. The *Shipwreck, Fishing Boats endeavouring to Rescue the Crew* (No. 476), although painted in 1805, was never exhibited, having been purchased by Lord de Tabley. It was subsequently exchanged by him with the artist for the *Sun rising through Vapour* (No. 479), of 1807. Between 1805 and 1810 were painted the twelve small landscapes (No. 2302–2313) in oil on thin veneer laid down on panels, which are now hung on screens in Room XXII. Incredible as it may seem, these twelve panels were only "discovered" in 1907 in one of the store-rooms, where they had been left uninventoried and wrapped up in a bundle, in brown paper, which bore the initials of Ruskin, who had been employed by the Trustees of the National Gallery to inspect the works of various kinds which Turner had bequeathed to the nation. It is probable that by being hidden from view for so long their colour will prove much more durable.

That Turner set himself the task of challenging on their own ground many of the old masters whose work he came across is

incontestable. During the early part of his career he seems to have studied the paintings of Richard Wilson. As early as 1806 he painted his magnificent *Windmill and Lock*, now in the collection of Sir Frederick Cook at Richmond. It is clearly based on a close study of the *Mill*, which was painted by Rembrandt about 1650, and is now in the collection of the Marquess of Lansdowne at Bowood.

In *The Goddess of Discord choosing the Apples of Contention in the Garden of the Hesperides* (No. 477), which was exhibited at the British Institution in 1806, Turner is seen to be matching himself against Nicolas Poussin, while his *Blacksmith's Shop* (No. 478), of 1807 is painted in a manner so unusual to Turner that he seems to have set out to paint it as a challenge to the *Village Politicians*, which Wilkie had contributed in the previous year to the Royal Academy. That the methods of Claude (1600–1682), the French painter of landscapes and mythological subjects, were known to Turner is evident from his having in 1807 begun to publish his "Liber Studiorum" (or Book of Sketches), which he compiled in emulation of Claude's "Liber Veritatis." Turner's "Liber" was intended merely as a book of sketches which should illustrate the range of his artistic ability, and differed entirely in intention from the "Liber" which Claude compiled. Claude's "Liber" consisted of drawings from about the year 1652 onwards and memoranda as to the purchasers of the finished pictures, a precaution which Claude found to be necessary in later life to determine, in case of dispute, the authenticity of his own compositions. The "Turner relics," which are now lent to the National Gallery of British Art by Mr. C. Mallord W. Turner, include a copper plate from the "Liber Studiorum" series; the plate was broken up after being etched and mezzotinted by Turner.

Late in the year 1807 Turner was appointed Professor of Perspective to the Royal Academy, and the manuscript of the first

and third lectures which he gave on Perspective are at present on loan to the National Gallery of British Art. In 1809 Turner, not for the first or only time, emulated Cuyp, as we see from the *Landscape, with Cattle in the Water: Evening* (No. 487), in this Gallery, and the *River Scene with Cattle* (No. 1857), in the National Gallery of British Art.

The masterpiece of Turner's early period is, doubtless, the *Departure of Adonis for the Chase,* which was included in the sale of the collection of Sir Cuthbert Quilter in 1909. It is based on Titian's *Death of Peter Martyr,* which was finished in 1530 and was destroyed by fire in Venice in 1867. Titian's picture, to which allusion has already been made (vol. i. p. 131), has been followed by Turner more especially in the soaring trees, the threatening sky, and the disposition of the figures. It appears likely that Turner saw the *Peter Martyr* in 1802 in Paris, to which city it had been removed by Napoleon, and that he painted his *Departure of Adonis for the Chase* as early as 1806. It cannot have been executed later than 1810.

The *Death of Nelson, October the* 21*st,* 1805, *at the Battle of Trafalgar, on board the "Victory"* (No. 480), preceded by a year the *Spithead: Boat's Crew recovering an Anchor* (No. 481), which was seen at the Royal Academy in 1809, and has been well described as "the completest thing that Turner ever did on the basis of Dutch tradition."

The *Abingdon, Berkshire, with a View of the Thames; Morning* (No. 485), the *Windsor* (No. 486), and the *Mountain Stream* (No. 561A), were painted about 1810, the year with which Turner's first period may be said to close. Until this moment his art had been characterised by precision, by careful execution, and by constant although independent inspection of the methods, technique, and grouping of the old masters and, in a few cases, of his own contemporaries.

He was living at West End, Upper Mall, Hammersmith, about 1809–1811, and in the latter year painted the *Apollo killing the Python* (No. 488), while the *Cottage destroyed by an Avalanche* (No. 489), and the *Snow Storm, Hannibal and his Army crossing the Alps* (No. 490), appeared in the year 1812. In that year Turner first met his friend Walter Fawkes, of Farnley Hall in Yorkshire, and also began to build for himself the house at 47 Queen Anne Street, W., where he was to spend so many years.

The *Frosty Morning, Sunrise* (No. 492), which was exhibited at the Royal Academy in 1813, is claimed by some critics to have been inspired by the art of Old Crome. With it was exhibited the *Deluge* (No. 493). The *Dido and Æneas leaving Carthage on the Morning of the Chase* (No. 494) was sent to the Academy in 1814, in which year the *Apuleia in search of Apuleius* (No. 495), founded on Claude's art, won for the painter the premium offered by the British Institution for the best landscape of the year.

From 1814 to 1826 Turner spent much of his time at Sandycombe Lodge, Twickenham. The era of great masterpieces now ensued with the *Walton Bridges*, of 1815, which is now in the collection of Lady Wantage and is based on Rubens.

It was painted in the same year as the *Crossing the Brook* (No. 497, Plate XCIX.). In this large and imposing landscape, the scene of which is taken from the neighbourhood of Morwell Rocks, some twenty miles from the sea, looking south towards Plymouth with a view of Calstock, we must not expect to find strict topographical accuracy, although the painter has unquestionably based his impressions on the scene which he actually visualised. The picture was, moreover, inspired by Claude's *Landscape with Figures* (No. 61), the subject of which is supposed to represent the *Annunciation.*

The *Dido building Carthage*, or *The Rise of the Carthaginian Empire* (No. 498), is a fully signed and dated work of 1815. This picture and the *Sun Rising through Vapour* (No. 479), of 1807, were

PLATE C.—J. M. W. TURNER

(1775–1851)

ENGLISH SCHOOL

No. 508.—"ULYSSES DERIDING POLYPHEMUS"

On the shore, in the left-hand corner of the picture, is seen the half-extinguished fire in which Ulysses heated the staff with which he gouged out the eye of Polyphemus, the one-eyed king of the Cyclops, who had devoured the companions of Ulysses. On the rock above, outlined against the skyline, is the sprawling, agonised figure of the giant, who rests his head on his left hand. The galley of Ulysses, with the King of Ithaca in command, is putting out at sunrise to resume the voyage home. The sailors are clambering up the mainmast, from which flies a flag bearing the first four letters of Ulysses' name in Greek characters. On another flag are depicted the Trojan Horse and the Siege of Troy. The rest of the fleet on the right are about to set sail also.

Painted in oil on canvas.

4 ft. 3 in. h. × 6 ft. 7 in. w. (1·295 × 2·006).

bequeathed by Turner to the nation on condition that they should be hung between Claude's *Landscape Marriage of Isaac and Rebecca* (No. 12) and the same painter's *Seaport, the Embarcation of the Queen of Sheba* (No. 14), which are now placed by their side in Room XVI., which contains otherwise only French pictures. It will be seen later on that Turner's will was disputed and an Order of the Court of Chancery was substituted by virtue of which this condition is generally held to have been cancelled. These four pictures are, however, hung together out of respect to the testator's wishes.

It is not surprising that so patriotic and essentially British a painter, who had depicted his vision of *The Death of Nelson* (No. 480) and the *Battle off Cape Trafalgar*, now in the Painted Hall, Greenwich, should set himself the task of representing the *Field of Waterloo, June* 18, 1815 (No. 500), which was publicly exhibited in 1818. The *Meuse, Orange Merchantman going to Pieces on the Bar* (No. 501), was contributed to the Academy in 1819, the year that Turner sent his *England, Richmond Hill on the Prince Regent's Birthday* (No. 502) for exhibition, and also visited Italy for the first time.

TURNER'S THIRD PERIOD

It is convenient to close the painter's second period with the year 1820, by which time he had found in Italy exactly what he needed for his pictorial purposes. In the ten preceding years his art had gradually become less rugged, although no less forceful, and a marked disposition to observe and commit to canvas a more subtle atmospheric effect slowly revealed itself. An early work of the third period, which extends from 1820 to 1830, is the *Bay of Baiæ with Apollo and the Sibyl* (No. 505), which in the choice of subject, the Latin inscription *Liquidæ placuere Baiæ* on a stone to the left, and the added brilliance of colour derived from

his tour in Italy, mark an *étape* on the long road of his persistent and sustained development.

The *Mortlake: Early Morning*, which was painted in 1826, passed out of the Holland collection in 1908 for the stupendous price of 12,600 guineas. The *Dido directing the Equipment of the Fleet* or *The Morning of the Carthaginian Empire* (No. 506) dates from 1828. Impossible as it may seem to us now, Turner was unable to find a purchaser for his masterly *Ulysses Deriding Polyphemus* (No. 508, Plate C.) when it was at the Academy of 1829; this is a source of considerable satisfaction to us to-day, as the picture consequently went back to the painter's studio and so passed to the nation at his death.

Turner has depicted Polyphemus sprawling his huge bulk on the top of the cliff, his body convulsed with pain, his shapeless head supported on his left hand. Beneath the cliff is seen the half-extinguished fire in which Ulysses and his surviving companions had heated the olive staff of the giant, which was to be used to burn out Polyphemus's only eye. Ulysses is on deck in command of his gorgeous galley which, as the sun rises, is about to put out to sea at the head of the rest of his fleet. One of the flags which flies from the mast of Ulysses's ship bears the first three letters of his name in English characters, another bears the first five letters of his name in Greek characters, while another is powdered with the impress of the mythical Trojan horse and the Siege of Troy. The whole composition is dramatic, pictorial, and ablaze with the rich red rays of the rising sun.

The *View of Orvieto* (No. 511) and the *Vision of Medea* (No. 513) were painted in Rome in 1829, the year following his second visit to Italy, while the *Petworth Park, Tillington Church in the Distance* (No. 559) and the *Chichester Canal* (No. 560) were begun and left unfinished in the same year.

The fourth period of the artist's activity may be said to coincide

roughly with the years 1830 to 1840, when his colouring becomes more exquisite and Nature is more frequently and more closely consulted. It was then that he produced *Caligula's Palace and Bridge, Bay of Baiæ* (No. 512) of 1831, the *Prince of Orange, afterwards William III., landing at Torbay, November the 5th,* 1688 (No. 369), *Child Harold's Pilgrimage* (No. 516), of 1832, the *Bridge of Sighs, Ducal Palace and Custom House, Venice; Canaletti painting* (No. 370), of 1833, the *Fire at Sea* (No. 558), which was left unfinished in 1834, and the *Burning of the Houses of Parliament, Oct.* 16, 1834, which was sold at the Holbrook Gaskell sale in 1909 for the high price of 12,500 guineas.

The typical example of this middle period is the "*Fighting Temeraire," tugged to her last berth to be broken up* (No. 524, Plate CI.), which was conceived, if not painted, on the lower reaches of the Thames in 1838. The *Temeraire,* which had fought as the second ship in the weather line at Trafalgar in 1805, was sold out of the service at Sheerness on the 16th of August 1838—she had been launched in 1798—and, as she had become obsolete, was towed to Rotherhithe to be broken up. When Turner sent the picture to the Royal Academy in 1839, he gave it the sub-title of

> "The flag which braved the battle and the breeze
> No longer owns her."

The painter has represented the scene as taking place at sunset, when the cold shadows of advancing night serve to announce that the day of the *Old Temeraire* is all but spent. He has increased the pathetic effect by throwing into strong relief the huge old ship, whose impending doom is contrasted in such masterly fashion with the assertive vitality of the little black tug which tows the majestic old hulk to her last resting-place. How little Turner cares for literal accuracy is here clear to see. He would even, if his imagination had desired it, have made the sun set in the east!

The punctilious critic will, of course, pride himself on having detected that the painter has placed the mast of the steam-tug abaft the funnel, a fanciful position which did not commend itself to J. T. Willmore, A.R.A., the mid-Victorian engraver, who, possessed of an abnormally developed sense of the obvious, thought fit to "improve upon" Turner by reversing, in his unpleasantly "correct," meticulous, and meaningless engraving, the poetical position of the tug's mast as visualised by "the one man who saw nature in its relation and subjection to the human soul." The importance of the picture as an astoundingly convincing reproduction of external beauty far outweighs its patriotic and sentimental appeal.

The *Ancient Rome: Agrippina landing with the Ashes of Germanicus* (No. 523) was exhibited at the Royal Academy in 1839. In the circular painting of *Bacchus and Ariadne* (No. 525), of 1840, which is temporarily on loan to the Glasgow Gallery, Turner has adopted the figures of the two principal characters from those seen in Titian's *Bacchus and Ariadne* (No. 35, Plate XXXI.).

From the year 1840 to 1845 we may study Turner's fifth style. This is characterised by the superhuman interpretation of the mysteries of nature. They are seen in such wonderful pictures as the *Slave Ship* at Boston, U.S.A., the *New Moon* (No. 526), of 1840, the *Peace: Burial at Sea of the Body of Sir David Wilkie* (No. 528), and the *Snow Storm; Steamboat off a Harbour's Mouth making Signals, in Shallow Water, and going by the Lead* (No. 530), of 1842, together with the *San Benedetto: looking toward Fusina* (No. 534), and the *"Sun of Venice," going to Sea* (No 535), of 1843. In that year Turner went on his last Continental journey. A year later appeared the *Fishing Boats bringing a Disabled Ship into Port Ruysdael;* the title was adopted to honour the memory of the Dutch landscape-painter, Jacob van Ruisdael, the "Port Ruysdael" being only the fiction of the great English artist.

PLATE CI.—J. M. W. TURNER

(1775–1851)

ENGLISH SCHOOL

No. 524.—"THE 'FIGHTING TEMERAIRE' TUGGED TO HER LAST BERTH TO BE BROKEN UP"

To the left of the picture, and beneath a vivid sunset sky, the huge and famous but obsolete battleship *Temeraire* is towed ashore by a small black steam-tug. Other shipping is seen in the distance. A small dark buoy floats in the still waters to the right.

Painted in oil on canvas.

2 ft. 11½ in. h. × 3 ft. 11½ in. w. (0·901 × 1·205).

PLATE CII.—J. M. W. TURNER

(1775–1851)

ENGLISH SCHOOL

No. 538.—"RAIN, STEAM, AND SPEED, THE GREAT WESTERN RAILWAY"

A train is crossing Maidenhead Railway Bridge, ▬ seen by the painter in the early days of steam locomotion.

Painted in oil on canvas.

3 ft. h. × 4 ft. w. (0·914 × 1·219).

The *Rain, Steam and Speed, the Great Western Railway* (No. 538, Plate CII.) was exhibited at the Royal Academy in 1844. It has been held by one critic to be "the first and greatest attempt to elicit beauty out of a railway train." Even here Turner has gone out of his way to ignore the obvious by placing the fire in the front of the engine instead of in the fire-box, and by sacrificing the railway lines to the decorative and imaginative substitution of a timid hare which travels at greater speed than the thundering goods train! This may, perhaps, be described as Turner's last great picture. The period of decline and failing health may be said to set in about 1845, when his handling becomes gradually less certain. He, nevertheless, continued to paint almost up to the end. Among his last pictures are the *Venice, Morning; Returning from the Ball* (No. 544), and *Queen Mab's Grotto* (No. 548), of 1846, and the *Departure of the Fleet* (No. 554), and the *Visit to the Tomb* (No. 555), of 1850. The two last-mentioned paintings are in the National Gallery of British Art.

Space does not admit of a detailed summary of Turner's water-colours, one of which, the *Heidelburg with a Rainbow*, was sold out of the Holland Collection in 1908 for 4200 guineas. Among those now exhibited on screens in Room XXII. may be mentioned the "*Dolbadarn* (sic) *Castle*," the "*Gordale Scar*"—a subject which was also painted by James Ward (No. 1043)—"*Norham Castle*," a "*Study for a Picture of Norham Castle*," and "*Carnarvon Castle, N. Wales.*" A selection of Turner's water-colours is always to be seen in the Ground Floor Rooms, the exhibits being changed every three months.

TURNER'S WILL

Towards the end of his life he spent much of his time at a house on the Thames Embankment at Chelsea, where he went to get a clear

view of the sun rising above London Bridge and setting beyond Putney. He died on Dec. 19, 1851, being seventy-six years of age. His will of 1831 and the codicils were set aside by an Order of the Court of Chancery, although he had bequeathed all his finished pictures to the nation, provided that rooms "be added to the present National Gallery, to be called the Turner Gallery, in which such pictures are to be constantly kept deposited and preserved." It should also be remembered that when Turner made his will the present National Gallery, as it then existed, was occupied both by the National Gallery and the Royal Academy, and it is possible that Turner intended that his pictures should be housed in that same building and not removed elsewhere. The rooms for which he stipulated were to be provided within ten years of his death. Such a "Turner Gallery" even yet remains unbuilt! The nation, however, possessed itself of his priceless treasures without observing the conditions. Seventy-three of his oil-paintings and a large number of his water-colours have long been on exhibition at Trafalgar Square, and forty-four of his oil-paintings are now at Millbank, while a great many also are lent to provincial museums under the terms of the National Gallery Loan Act. In all probability the number of the paintings, drawings, sketches, notebooks, memoranda and coloured bits of paper of one kind or another which the National Gallery possesses aggregate twenty thousand works in all. Ruskin's statement that "the nation buried Turner with threefold honour, Turner's body in St. Paul's, his pictures at Charing Cross, and his purposes in Chancery" remains true. The honour of the nation will, however, before long be retrieved by the erection of a suite of rooms which are now being added by the munificence of a private person to the National Gallery of British Art. Although this seems the only way out of an almost insuperable difficulty, it may be necessary to obtain some statutory power to authorise and legalise the

transfer of Turner's pictures, or a considerable number of them, to Millbank.

A palette which formerly belonged to Turner is placed at the entrance to Room XXII., and the palette which was used by him when painting at Chelsea and was in 1909 bought at Christie's for twenty-five guineas will ultimately be presented to the National Gallery of British Art. To that Gallery is now lent for a period of ten years his colour cabinet containing sixteen bottles of colour in a state of powder, as well as other colours contained in bladders which were used before squeezable tubes were introduced.

OTHER LANDSCAPE-PAINTERS

Thomas Barker (1769–1847), better known as Barker of Bath, has to be considered among the landscape-painters, for, although he was highly esteemed during his lifetime for his portraits, historical compositions, and genre-pieces, his posthumous reputation is based almost entirely on his excellent landscapes, of which a *Landscape with Figures and Cattle* (No. 1306) and *A Cloverfield with Figures* (No. 1039), are to be seen at our Gallery. He was to a certain extent influenced by Gainsborough's landscapes, but has a more solid, vigorous touch. Barker worked most of his life in the city of Bath which owns several of his works, notably the fresco of *The Inroad of the Turks upon Scio*, with which he decorated the interior of his residence. Barker of Bath was entirely self-taught.

Quite out of proportion to his significance in the history of English landscape is the representation, at Trafalgar Square, of Sir Augustus W. Callcott (1779–1844), with seven pictures, namely, the large *Entrance to Pisa from Leghorn* (No. 346), *Returning from Market* (No. 340), the less important *Landscape with Cattle* (No. 342), *The Wooden Bridge* (No. 343), *The Benighted*

Traveller (No. 344), *Sea Coast* (No. 348), and *Fishing on a Mere* (No. 1841), all of which were presented or bequeathed to the Gallery. Callcott, who was a pupil of Hoppner, became an Associate of the Royal Academy in 1806, and a full member in 1810; he was knighted in 1837. He was honoured with the name of "The English Claude," but he lacked that master's sparkle and understanding of sunlight and atmosphere, and took from him only a certain formality of arrangement.

Scotland's contribution to British landscape art at the National Gallery is confined to a few pictures by the two Nasmyths. Alexander Nasmyth (1758–1840) was a pupil of Allan Ramsay, and was active as a portrait-painter at Edinburgh, on his return from Rome. It was only later that he devoted himself to landscape, in which branch of art he did not depart to any marked extent from the tradition of his time, although his contemporaries expressed themselves enthusiastically about the realism of his stage scenery. The large view of *Stirling Castle* (No. 1242) is carefully painted, but has neither the force nor the freshness which distinguish the art of his son and pupil Patrick Nasmyth (1787–1831), who was a close student of the Dutch landscape school and has been called the "English Hobbema." The indebtedness of this artist to Hobbema can be seen in a *View in Sussex* (No. 1828), one of the ten small pictures—he generally painted on a very small scale—by which Patrick Nasmyth is represented at the National Gallery, the others being *A Cottage, formerly in Hyde Park* (No. 380), *The Angler's Nook* (No. 381), *Landscape, with a Cottage* (No. 1176), *A Country Lane* (No. 1178), *Landscape, with a Farm House* (No. 1179), *Landscape, with a River* (No. 1183), *A View in Hampshire* (No. 1384), *The Severn off Portishead* (No. 1916), and *A Pond* (No. 2208).

SUBJECT PICTURES

Although the painting of allegories, mythology, and "histories" in the "grand manner" was the ambition of nearly all the great English portrait-painters, and even of some of the landscape-painters of the eighteenth and early nineteenth centuries, their achievement in this direction does not add much glory to British art. Comparatively few of the painters who devoted themselves exclusively to historical and imaginative art have become widely known to posterity, and fewer are now considered sufficiently striking personalities to deserve the honour of admission to our National Gallery. Foremost among these few is John Singleton Copley (1737–1815), who, English on his father's and Irish on his mother's side, was born in America and worked for some years in Boston as a portrait-painter, for which reasons he has been claimed by the United States as an American painter. He came, however, to Europe in 1774, settled in London in the following year, became Associate of the Academy in 1776, and Royal Academician in 1779. Nearly all his work in this country dealt with historical subjects which he treated with much erudition, sound draughtsmanship, and deliberate calculation as regards grouping and colour. Like so many academic painters, he lacked the true pictorial instinct and dramatic power. Even his best works—and among these must be counted *The Death of the Earl of Chatham* (No. 100), and *The Death of Major Pierson* (No. 733)—suggest the drama of the stage rather than the drama of life. For the former picture the Gallery also owns two sketches (Nos. 1072 and 1073). On the staircase has been placed another of Copley's paintings, *The Siege and Relief of Gibraltar* (No. 787).

Thomas Stothard (1755–1834), the son of a London innkeeper, was, as a youth, apprenticed to a pattern designer. His fertile

imagination, which, with a rich sense of colour, is the chief attraction of his art, made him turn his attention to book illustration, in which he achieved notable success. It was only after having worked for some years for publishers that he entered the Academy Schools in 1777. He was elected Associate in 1791, Royal Academician in 1794, and Librarian of the Academy in 1814. Stothard was a prolific worker. His drawings are numbered by thousands, and besides the formidable array of his easel pictures he has left important decorative works on a large scale, such as the paintings for the staircase at Burghley, near Stamford, which include the "*Intemperance*," a study for which can be seen at the National Gallery (No. 321). Stothard learned something from Rubens and the Venetians, but he was given to exaggerated brightness of colour, and was frequently careless in drawing. *The Pilgrimage to Canterbury* (No. 1163) shows his talent to the best advantage. In feeling, though not in technique, it has more in common with the pre-Raphaelite conception than with the classicism which is so marked in *A Greek Vintage*, *A Dance in the Vineyard* (No. 317), and in *Diana and her Nymphs Bathing* (No. 320). Besides the pictures mentioned and the eleven sketches for the *Canterbury Pilgrims* (No. 2232), the Gallery owns *A Battle* (No. 322), *Nymphs discover the Flower Narcissus* (No. 1069), *Cupids preparing for the Chase* (No. 1070), *Nymphs and Satyrs* (No. 1185), *A Nymph Sleeping* (No. 1827), *Sans Souci* (No. 1829), *Shakespearean Characters* (No. 1830), *Cupid bound to a Tree* (No. 1832), *Lord William Russell taking leave of his Children* (No. 1833), *Scene from "Romeo and Juliet"* (No. 1835), *Lady Reclining* (No. 1836), and "*Peace came down upon the Earth*" (No. 2219)—a variety of subjects which will suffice to illustrate the variety of his choice.

Richard Westall (1765–1836), who became Associate of the Academy in 1792 and full member in 1794, was gifted with some versatility, but with very limited talent. He illus-

trated and painted every possible kind of subject, and was drawing-master to Queen Victoria in her childhood. He is the painter of the *Portrait of Philip Sansom, junior, when a Child* (No. 1414).

The anecdotal, sometimes sentimental and sometimes humorous, art of early Victorian days may be said to have been inaugurated by Sir David Wilkie (1785–1841), an artist who, owing to the very general appeal of his genre-scenes, enjoyed the widest popularity almost from the moment of his first appearance at the Royal Academy, with *The Village Politicians*, in 1806, the year in which he also painted one of the most famous of his pictures, *The Blind Fiddler* (No. 99), now at the National Gallery. These two minutely detailed genre-pieces were painted in 1806, a year after Wilkie's admission to the Royal Academy Schools, his earlier years having been passed in his native Scotland, where he had studied in the Trustees' Academy, Edinburgh, and practised as a portrait-painter between 1803 and 1805. In his early work, of which *The Village Festival* (No. 122) is another good example, he attempted to rival the exquisitely precise technique of the Dutch "small masters" and to invest faces, painted on a miniature scale, with extraordinary character and expressiveness. Unfortunately, the excessive use of bituminous pigment has been disastrous for many of his works, which have cracked in every direction, leaving wide white clefts between the contracted portions of pigment. Even the study of Velazquez and Rembrandt during the Continental tour on which he started in 1825, and which led to a marked broadening of his style and increased freedom of handling, did not save him from this vice. Indeed he became even more addicted to the use of bitumen after his return from Spain. Besides the two pictures already mentioned, the National Gallery owns *The Bagpiper* (No. 329), an able and interesting character study. A characteristic example of his broader second

manner is the *Preaching of John Knox*, at the National Gallery of British Art.

Having been elected Associate of the Royal Academy in 1809, and full member in 1811, Wilkie was appointed Painter in Ordinary to the King on Lawrence's death in 1830, and received the honour of Knighthood in 1836. Two years later he painted *Her Majesty Queen Victoria's First Council*, in which he applied his rare skill in composition to the most difficult of all pictorial tasks—the ceremonial state picture. In 1840 he proceeded upon a journey to Egypt and the Holy Land, from which he never returned to his native shore. He died on June 1, 1841, on board the *Oriental* off Gibraltar, and his body was committed to the sea in the customary solemn manner. The event has been commemorated by Turner in his *Peace: Burial at Sea of the Body of Sir David Wilkie* (No. 528).

THE VICTORIAN ERA

With Sir Edwin H. Landseer (1802–1873) we pass to Victorian days and Victorian taste. A son of John Landseer the engraver, he was instructed in the rudiments of art by his father, and showed such precocious talent that at the age of thirteen, a year before he entered the Academy Schools, he figured among the Royal Academy exhibitors with two pictures, one of which was characteristically described as a "*Portrait of a Mule.*" For Landseer, guided by the inartistic spirit of the time, did not depict animals in their relation to, and as an integral part of, Nature, but treated them as individuals with human thoughts and emotions, or made them the actors in sentimental drama or comedy. His fame was due to the concessions he made to uncultured taste, and to his deliberate and happy invention of titles that should appeal to the imagination of those who admire a pic-

ture not for its artistic qualities, but for the story it tells. At the same time, it is only fair to admit that Landseer was a master of his craft, who, when he was not led astray by intentions that are below the scope of art, knew how to manipulate his brush with superb ease and telling effect. Thus the two *Studies of a Lion* (Nos. 1349 and 1350), now hung on the walls of the Staircase at the National Gallery, are painted with true understanding of wild feline character and movement, and with a breadth and *élan* that slightly remind one of Delacroix, and through him of Rubens. Unfortunately the qualities for which these sketchy paintings are to be admired were lost by the artist in the modelling of the lions at the base of the Nelson Column in Trafalgar Square, for which they were studies.

Of the more popular type of Landseer's art, the National Gallery owns the famous *Shoeing*, or *Shoeing the Bay Mare* (No. 606), in which "Old Betty," the mare, and the donkey and bloodhound, are known to be "portraits"; and *Dignity and Impudence* (No. 604), a picture of a huge bloodhound and a tiny Scotch terrier looking out of the same kennel. The latter picture is a competent enough painting, but its vast popularity may safely be said to be entirely due to its suggestive title. *Dignity and Impudence* would, presumably, hold a considerably smaller place in public estimation were it known merely as "Bloodhound and Scotch Terrier." An admirable picture of its kind—animal life transferred from field and farmyard to studio and drawing-room—is the *Spaniels of King Charles's Breed* (No. 409), in which the painting of an ostrich feather on a grey hat is a particularly happy passage. At his worst, Landseer did not shrink from stooping to the devices of the illustrator of the comic paper, depicting, as he did, dogs adorned with caps, and smoking clay pipes! The esteem in which he was held by his contemporaries found expression when, on his death on Oct. 1, 1873, he was honoured with a public funeral

in St. Paul's Cathedral, an honour that was not accorded to Gainsborough!

Only a few portraits by Horsley, Watts, and Millais represent the more recent and almost contemporary phases of British art at Trafalgar Square. Of these the *Portrait of Mr. Martin H. Colnaghi* (No. 2286), which was presented to the Gallery by the sitter's widow in 1908, was admitted presumably in acknowledgment of the Bequest made by the late Mr. Colnaghi, rather than as a tribute to the position taken by John Callcott Horsley (1817–1903) in the art of his country. Horsley was a typical mid-Victorian academic painter, who gained considerable notoriety by his campaign against the nude in art.

Of far greater artistic and historical importance are Sir John Millais (1829–1896), who was one of the founders of the epoch-making pre-Raphaelite movement, and George Frederick Watts (1817–1904), the most imaginative of British masters; but both belong entirely to those phases of modern British art which must be studied at the Tate Gallery, and not at Trafalgar Square. The Portraits of *The Right Hon. W. E. Gladstone* (No. 1666) and *Sir Henry Thompson, Bart.* (No. 1941), by Millais, and *The Right Hon. Russell Gurney, Q.C.* (No. 1654), by Watts, are presumably incorporated with the National Gallery Collection because they have been specifically presented or bequeathed to that institution; and, admirable examples of modern portraiture though they be, these pictures cannot in any way be considered to represent the far more significant achievement of two of the greatest painters of the Victorian era. Still, the essential difference between the points of view adopted by two artists of such widely diverging tendencies as Millais and Watts, is as obvious in their conception of portraiture as in any other manifestation of their genius. It is the difference between the objective and the subjective vision. Millais, the facile craftsman, who, at the age of eleven was

admitted to the Academy Schools and twelve years later was made Associate of the Royal Academy, of which institution he became President a few months before his death in 1896, painted with rare skill the physical aspect of his sitters; whilst Watts, a man of poetic temperament and high idealism, successfully endeavoured to suggest the inner life and spirituality of the intellectual leaders of his period, and invested his portraits with his own personality. In other words, the portraits of Millais might have been painted by any artist, gifted with a sure eye and hand, to whom technique offers no difficulties, whilst the art of Watts, in spite of all that is derived from Titian and other Venetians, is absolutely individual, and, therefore, on a higher æsthetic plane.

The Pre-Raphaelite movement, which has left its indelible mark on modern British Art, as well as on all other currents of the artistic thought of the day, cannot be studied at the National Gallery. It is fairly well represented at the sister institution at Millbank, the National Gallery of British Art, the only gallery which affords an adequate idea of the genius of Alfred Stevens (1817–1875), one of the most commanding figures of the last century.

LIST OF PICTURES WITH ATTRIBUTIONS DIFFERING FROM THE OFFICIAL CATALOGUE

Official Attribution	Suggested Attribution
Bellini, Giovanni: St. Peter Martyr (No. 808)	Gentile Bellini (?)
„ „ St. Dominic (No. 1440)	„ „ (?)
„ „ The Infant Christ asleep on the Lap of the Virgin (No. 599)	Marco Basaiti
„ „ The Circumcision (No. 1455)	Catena
„ „ Landscape, with the Death of St. Peter Martyr (No. 812)	Rocco Marconi (?)
Bissolo: Portrait of a Lady (No. 631)	Venetian School
Botticelli: The Assumption of the Virgin (No. 1126)	F. Botticini
„ Portrait of a Florentine Lady (No. 2082)	School picture
Bronzino: Portrait of a Lady (No. 650)	Unknown Florentine
„ Cosimo I., Duke of Tuscany (No. 704)	„ „
„ A Knight of St. Stephen (No. 670)	„ „
Cimabue: Madonna and Child Enthroned (No. 565)	Sienese School
Cotman: Galiot in a Gale (No. 1458)	English School
Dou: Supposed Portrait of Anna Maria van Schurman (No. 1415)	Frans van Mieris the Elder
Dürer: Portrait of the Painter's Father (No. 1938)	Copy of a lost original
Dutch School: Interior of an Art Gallery (No. 1287)	Hans Jordaens the Younger
Flemish School: Portrait of a Lady (No. 1433)	Rogier van der Weyden
„ „ Portrait of a Man and his Wife (No. 653)	Maître de Flémalle
„ „ Portrait of a Man (No. 943)	Dierick Bouts
„ „ Madonna and Child Enthroned with St. Peter and St. Paul (No. 774)	„ „
„ „ Bust Portrait of a Young Man (No. 1063)	Isenbrandt (?)
„ „ Portrait of a Man with his Hand upon a Skull (No. 1036)	"Master of the Death of the Virgin"
„ „ Scene from the Legend of St. Giles (No. 1419)	French School
Gainsborough: Portrait of Young Man (No. 1271)	Gainsborough Dupont (?)
German School: The Entombment (No. 1151)	Isenbrandt (?)
„ „ Portrait of a Lady (No. 722)	Wohlgemut
Giorgione: The Adoration of the Magi (No. 1160)	Catena
Gozzoli, Benozzo: The Rape of Helen (No. 591)	School picture
Ingres: Madam Malibran (No. 2218)	Unknown
Leonardo da Vinci: The Virgin of the Rocks (No. 1093)	Ambrogio da Predis
Lippi, Filippino: The Adoration of the Magi (No. 592)	Botticelli
„ „ „ „ (No. 1033)	„
„ „ „ „ (No. 1124)	"Amico di Sandro"
Lippi, Filippo: The Virgin Mary with an Angel presenting the Infant Christ to her (No. 589)	School picture
Massys: Salvator Mundi and the Virgin Mary (No. 295)	„ „
"Master of Liesborn": Three Saints (No. 260)	„ „
„ „ „ (No. 261)	„ „

Official Attribution	Suggested Attribution
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"Master of the Lyversberg Passion": The Presentation in the Temple (No. 706)	"Master of the Life of Mary"
Melozzo da Forlì: Rhetoric (No. 755)	Unknown
„ „ „ Music (No. 756)	„
Memling: Madonna and Child (No. 709)	"Master of the Lucia Legend"
Meister von Werden (so called): Four Saints (No. 250)	"Master of the Life of Mary"
„ „ „ „ (No. 251)	„ „ „
„ „ The Conversion of St. Hubert (No. 252)	„ „ „
„ „ The Mass of St. Hubert (No. 253)	„ „ „
Michelangelo: Madonna and Infant Christ, St. John the Baptist and Angels (No. 809)	School of D. Ghirlandaio
Montagna: Madonna and Child (No. 802)	Giovanni Speranza
Mostaert: Virgin and Child in a Garden (No. 713)	Jan Prevost
Perugino: The Baptism of Christ (No. 1431)	Late copy
Piero dei Franceschi: Portrait of a Lady (No. 758)	Florentine School
Ramsay: Portrait of Mrs. Everard (No. 1491)	Unknown
Raphael: Pope Julius II. (No. 27)	School copy
„ Madonna with the Infant Christ and St. John (No. 744)	Giulio Romano
Rembrandt: Landscape with Figures representing the Story of Tobias and the Angel (No. 72)	English copy
„ School: Christ Blessing Little Children (No. 757)	Eeckhout
Sarto, Andrea del: The Holy Family (No. 17)	School picture
Scorel: Rest on the Flight into Egypt (No. 720)	"Master of the Female Half Figures"
„ Portrait of a Lady (No. 721)	School picture
Signorelli: The Triumph of Chastity (No. 910)	G. Genga
„ The Adoration of the Shepherds (No. 1776)	School picture
„ The Virgin Crowned by Angels (No. 1847)	„
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„ „ The Glorification of the Virgin (No. 282)	Bertucci
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„ „ St. Ursula (No. 647)	„
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„ „ „ Mater Dolorosa (No. 711)	Flemish School
„ „ „ Ecce Homo (No. 712)	„ „
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Veronese, Paolo: St. Helena (No. 1041)	Zelotti
„ „ The Magdalen laying aside her Jewels (No. 931)	School picture
„ „ Rape of Europa (No. 97)	„ „
„ „ The Adoration of the Magi (No. 268)	„ „
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